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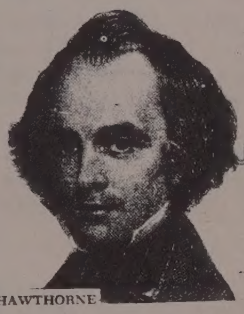

HAWTHORNE

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[The above symposium on NATHANIEL HAWTHORNE was conducted by Prof. Carl F. Strauch of Lehigh University, Bethlehem, Pennsylvania, to whom the EMERSON SOCIETY is indebted for this and symposia on Emerson, Thoreau, and Whitman—published in earlier issues. Two others will appear during 1962: Melville and E. A. Poe.]

THE QUESTION OF HISTORY IN *THE SCARLET LETTER*

By EDWARD H. DAVIDSON

One of the central and endlessly debated issues in Hawthorne criticism is that of Hawthorne's treatment of the Puritans. The question has moved back and forth along the lines of those who defend Hawthorne's judgment on the Puritans as a fair and honest one to those who, contrariwise, consider that Hawthorne left a picture of the Puritans limned only in unrelieved gloom, in shades of dusky somberness, and in tones of bigotry and prejudice which have, quite understandably, disposed the way of latter-day Americans to regard their Puritan past. Indeed, it is not too much to say that, owing to his unchallenged place in the textbooks of American schoolchildren and in the anthologies read by college undergraduates, Hawthorne's tales and romances have done a great injustice to the historical narrative of the Puritan past. The dismal accounts of Parson Hooper, Young Goodman Brown, Ethan Brand, to name only a few, have made many American readers see the seventeenth century as one of the most awesome and forbidding in our national past.

One can state the theorem; one may defend it; one may counter it. The effective point at which to consider it is, undoubtedly, with that acknowledged masterwork, The Scarlet Letter, which, from the occasion of its first publication in February, 1850, to the present has had an extraordinary good fortune: it has been accepted by common readers and by the perceptively intellectual alike. It has lost none of its claim to fame; it has not suffered those changes in the tides of fashion which have made such differences in the reputations of Poe or Melville. I should like to propose, however, that The Scarlet Letter, quite without any intention on Hawthorne's part and certainly without his blessing, has been largely responsible for the popular and, to some extent, the critical-intellectual attitude of Americans to their long-ago Puritan past. I would maintain that Hawthorne unwittingly warped history for the purposes of his narrative and his moral aim and, in so doing, predisposed the ideas of countless Americans, especially from the 1920's onward, to their New England heritage.

Let us first consider The Scarlet Letter as "history." The action takes place in Boston in the 1640's. The time-span of seven years can be accurately dated from its terminal and climactic action shortly after the death of Winthrop in March, 1649. (Hawthorne moves the time to May, perhaps out of consideration for the Reverend Arthur Dimmesdale's comfort during his night-long vigil.) Dimmesdale preaches the Election Sermon on the elevation of Winthrop's successor who is unnamed but who was Endicott. Counting time backward, we note that the opening of the novel is, therefore, in 1642. The date is quite appropriate: the colony is living uneasily after the first bloody outbreak of the Indians in 1639: our first glimpse of Chillingworth is the moment of his being ransomed from his Indian captors. Indeed, the awful severity of the punishment for adultery is owing to a full awareness of the people of Boston that the one sin which is allowed to go unpunished endangers the whole colony; adultery corrupts the citizenry.

The figures in the drama are historically fitting. We see the Reverend John Wilson, though still a young man, grizzled and worn from the toils of his ministry; Governor Bellingham was actually in office in 1645 when Hester, according to colony law, was required to be investigated in order to determine whether she were fit to rear her child; Mistress Hibbins, "the bitter tempered widow of the magistrate," would die on the gallows, perhaps in the same place where Hester endured her three-hour ignominy. In the opening scene and in the final action we are aware of the color and bustle of the colony; these are not dour, frowning people but children of the age of Queen Elizabeth with their bright clothes and their busy, worldly ways. So far the picture of Puritans in the 1640's is appropriate and accurate.

When one comes to consider the letter A, however, questions arise. Could a woman charged with adultery in 1642 have been required to wear that emblem of shame? I have not been able to discover any occasion earlier than the 1650's when such a law was enacted. One wonders where Hawthorne read the "old colony law" which punished adulteresses. Perhaps he was telling the truth after all: He read it on the second floor of the Salem customhouse where he found the papers of Surveyor Pue and even the red letter itself.

The fact is, however, that Puritans had a way of punishing adultery far more effective than requiring the penitent to wear a badge of infamy. As the diaries of Cotton Mather testify, young women who had fallen from virtue were called before the full, assembled congregation of their church, publicly charged with the sin, and given the chance to cast themselves on the mercy of their elders—or, as some of them did, remain adamant and suffer themselves to be banished from the church, a penalty as severe as excommunication.

The "question of history" in The Scarlet Letter may be plainly stated: Hawthorne has given us a most brilliant picture of and an insight into the Puritan mind. His narrative is an act of historical re-creation on a level of greatness equal to Thackeray's in Vanity Fair and even to Tolstoy's in War and Peace. But it is a picture in distortion: it purports to admit us into the Puritan world of the 1640's; it lets us see the motions and hear the words of Puritan men and women who were alive at that time. But it has invested that world and time with the gloom, the somber duskiness, and the morbid sense of human iniquity that characterized, not the 1640's, but the two latter decades of the seventeenth century—the times of the Gentle Boy and the punishment of the Quakers, of Goodman Brown and the witchcraft delusion of 1692, and of others in the memorable gallery of Hawthorne's creations who suffer the anguish of the diseased conscience. It was Hawthorne's signal accomplishment to cast over an early period of the Puritan mind the dark, inquisitorial tendencies of a time nearly half a century later.

The decade of the 1640's was, in truth, a time of pioneering; the first-generation migrants were still alive and in positions of power—Bellingham, Winthrop, Wilson, Eliot, Cotton, all of whom Hawthorne mentions or alludes to in the novel. The fact is that, while the early colony punished sinners, it was a hard-working plantation which did not have the time to engage itself in such pleasures as Hawthorne portrays during the painful vigil of Hester Prynne on the scaffold. These repellent pastimes came later when, in the 1690's, Puritanism was deeply troubled, when the Mather dynasty was seeking to regain its waning power, and when the aberrations of the people showed for a time and then disappeared forever.

Hawthorne shifted the later temper of Puritanism and laid it over the time of the first-generation migrants. That the jointure around the edges was sure and that the drama was enhanced by this sleight-of-hand only testify to Hawthorne's craftsmanship. Nonetheless, the point needs emphasizing: the insight we gain into the Puritan temper of the 1640's is an historical anachronism. We are privileged to see deeply into the troubled souls and into the cruel torments of sensitive men and women—all the while these people were unaware of such ideas or incapable of feeling such anguish as Hawthorne gives them. The age of Winthrop, Bellingham, and Endicott would not have understood what Hawthorne meant.

Yet to lodge a "charge" against Hawthorne is in no way to denigrate his art. The accomplishment, the art, is still there for our pleasure, our understanding. The truth is, however, that Hawthorne found his best subjects and his most memorable characters in a phase of New England history which has rightly been termed "the Puritan oligarchy"—that span from 1680 to the turn of the century. Except for The Scarlet Letter and a few short stories, nearly all his writings were located in that era when the Puritan conscience was troubled by its inner disharmonies and when it presented itself, at least to a twentieth-century reader, in its most graceless and forbidding guises. Hawthorne found his best themes in the age of the Mathers, of Judge Sewall and the Court of Oyer and Terminer, of the shifts in the occupancy of the governorship, and of the suffering souls of men who live not in one period of history but in every age.

Thus to charge Hawthorne with misusing history for the sake of his art is to do violence to art. The Scarlet Letter, despite our small cavils, is still unassailed. Yet to read it and know all the while that Hawthorne has presented his characters as though they felt and thought in their dark consciences and with the power of blackness which was historically appropriate only to a time fifty years afterward is to tease us into further speculation and to make us aware how baffling and ambiguous a masterpiece is. The Scarlet Letter, even as it distorts history, is still the accomplishment of history.

—The University of Illinois.

CLASSROOM CONSIDERATION OF HAWTHORNE'S TALES

by NEAL F. DOUBLEDAY

This discussion is based on experience with Hawthorne's tales in a survey course for juniors and seniors, the larger part of whom are not literature majors. I take it that with such students our chief endeavor is to help them learn to read literature for themselves.

If the instructor uses an anthology designed for the survey course, the selection of tales may be in some sort determined for him, although it is feasible to supplement or substitute by the use of a library reserve. But whether he assigns from a collection of Hawthorne's tales or from a survey anthology, he will do well, I think, to consider the relationships among the tales he assigns, and possibly even to assign them in pairs or in groups. One tale often illuminates another; and it is possible, if time presses, to pick out one tale for fairly thorough discussion, and to consider one or two more as they are like or unlike it.

Tales that use similar materials may well be considered together: both "Endicott and the Red Cross" and "The Maypole of Merry Mount" use incidents from the career of John Endicott—to very different purposes. Conversely, "Ethan Brand," with its remarkable adaptation of materials from the North Adams journal, and "Rappaccini's Daughter," in which Hawthorne for once goes outside his territory and tradition, throw one another into relief. But they may also be considered with "Dr. Heidegger's Experiment" and "The Birthmark" as tales that have Gothic scientists as central figures; for those tales have an almost prophetic realization of our own concern with the human responsibilities of scientists, and they may be more meaningful for us than they were to Hawthorne's first readers.

The satirical allegories, which point forward to the social concerns of The House of the Seven Gables and The Blithedale Romance, offer classroom opportunities. If the instructor thinks of "The Celestial Railroad" as only a rather clever parody-sequel to Pilgrim's Progress, he might reconsider Hawthorne's account of Vanity Fair, and then ask himself whether it is likely that his students will ever read a more vivid representation of the invasion of institutional religion by secular motives. "Earth's Holocaust," although it may not be the very best Hawthorne, has interesting connections with both the intellectual climate of Hawthorne's time and eighteenth-century allegorical convention.

There are, of course, many other relationships among the tales, and an instructor may prefer to make connections quite different from the examples above. Pretty much all that is urged here is that it is better not to consider one tale in isolation, that the tales make a context for one another, and that discussion is likely to be more fruitful when the students see how Hawthorne's preoccupations recur.

Probably all my readers have noticed the tendency of students to think of writers coming one after another in the sequence they have been assigned. It is well, therefore, to start the discussion of Hawthorne by a brief consideration of what had been done in American literature by 1825, the year of his graduation from college, and what would be written in the next few years. That makes clear, for one thing, how early a figure Hawthorne is in our national literature.

There are, moreover, a number of important and interesting connections to be made between Hawthorne's tales and the literature before and around him. I like to consider William Austin's "Peter Rugg, the Missing Man" just before Hawthorne; and there are interesting connections to be made between Irving and Hawthorne. Austin, Irving, and Hawthorne, all three, need to be considered in the light of the demand for a national literature. Unless a student knows something of this critical theory—which to a considerable extent preceded practice—he can make little of such a tale as "Endicott and the Red Cross." He needs to understand, too, that although "Young Goodman Brown" has no nationalistic purpose, it yet uses "American materials" and has a relationship to critical doctrine.

Students should also be encouraged to make what connections they can between Hawthorne and his contemporaries. They are interested in considering how much understanding of Hawthorne's intention Poe shows in his 1842 review of Twice-Told Tales.

They like to discuss whether or not the figure of Ethan Brand has any reference to Emerson's doctrine of Self-reliance, and whether or not Ethan is in any way comparable to Melville's Captain Ahab. They are interested in Melville's reference to "The Birthmark" in Billy Budd. In considering "Earth's Holocaust" they may recall what Emerson and Thoreau have to say on reform.

Some attention to the materials Hawthorne used in his tales may be most helpful to students. That is hardly a matter of source hunting, but rather an opportunity to see what sort of change and combination Hawthorne's imagination accomplished in his materials. Students will be interested in discovering, for instance, that in "The Gray Champion" Hawthorne has combined sober history with a legend, and extended that legend to a later time.

In the limits of a survey course, the difficulty is the economical presentation of these materials. In the study of "The Celestial Railroad," one would like to have students who had read Pilgrim's Progress—mine commonly have not. But, if the passages are carefully selected, as little of Pilgrim's Progress as can be reproduced on one 8 1/2 x 11 page will do much. Likewise, certain sentences from Wonders of the Invisible World illuminate "Young Goodman Brown." But I think the students must have these illustrative passages in their hands; to read them aloud or to describe them helps little. At least when I have tried to get along without reproducing such passages, I seem to have accomplished only confusion.

It is easy to assume students have more information than they do. When a student reads in "The Gray Champion" that "the Prince of Orange had entered upon an enterprise," how much meaning has that for him? Does he really connect the first paragraph of "My Kinsman, Major Molineux" with what he probably does know about the ferment in the years before the Revolution? Has he any notion about what the Puritans might have objected to in maypole festivities? The instructor needs to ask himself two questions: "What information did Hawthorne expect his adequate readers to bring to the tale?" and "How much of that information do my students have?"

It is also easy to expect more of students in the classroom than is reasonable. The instructor can hardly expect that ordinarily a student will be able to formulate orally a coherent interpretation of a tale. Rather one is likely to get sensible—sometimes surprisingly perceptive—comments on single points and to turn up interesting partial insights. The trick is to make as much of them as one can, to see if by questions, additions, revisions, or restatements they will not lead to a more general consideration of the tale. But that procedure had better be kept in clear relationship to the text of the tales. If the class is considering what is represented by that urbane gentleman who seems to befriend Robin in "My Kinsman, Major Molineux," the instructor should make quite sure the students know just what is said about him in the tale. A good rule—like any such rule it should sometimes be violated—is to say that one will never discuss a tale in the classroom without reading some part of it there. After classroom experience with a tale over two or three years, one knows what passage or passages he must surely read as part of its discussion.

Of course, the success of classroom discussion depends not only on what the instructor does, but also on what the students are willing to do. We hear a good deal lately about the unwillingness of students to involve themselves, to be interested. For one component of that problem, schools and colleges are themselves responsible. Some of their instruction has fostered a feeling in students that they had better wait for the official attitude, that they had better not make a response until they know it is the expected one. I think that an instructor must be at some pains to reassure students about their freedom of informed opinion. Here, then, are some classroom devices that may make students a little more willing to venture opinions and that seem useful in starting discussion.

A gambit useful now and then is to confess oneself in doubt about the intention of a tale. That is not merely to recognize Hawthorne's characteristic ambiguity in some tale. It is rather to say, about "Dr. Heidegger's Experiment" for instance, that one does not know whether or not Hawthorne's intention is as serious as one supposes it to be, as one has just con-

tended that it is. I am often enough puzzled by Hawthorne so that I can say such things without disingenuousness, but a little might be allowed in a good cause.

A device useful either in opening a discussion or bringing it to a close is to quote two opposed judgments of a tale: the more authoritative they may seem, the better. A handy example is Poe's judgment on "The Minister's Black Veil," which may be opposed to one of a number of critical statements about the tale, or to the next-to-the-last paragraph of the tale itself. And it is easy to find passages from a pair of "close readings" of a tale that contradict one another.

A device that often works pretty well is to say something of this sort: "Two years ago one of my students said about this tale that.... It seems to me a most interesting idea, although I don't know that I fully agree." This device can be carried out more elaborately by reproducing three or four student answers to an examination question of a previous year and, without condemning any one of them, trying to show their differences in quality, and perhaps that two answers which take rather different attitudes toward the tale in question are both quite acceptable.

There are doubtless more effective devices than these. But I feel sure that this sort of thing works better than the explicit effort to reassure students into venturing opinions, certainly better than any effort to force them to. And it seems to work better in starting discussion than direct questioning does.

—Millikin University.

TEACHING ALL OF HAWTHORNE

by BARBARA GARLITZ

I recently had the opportunity of teaching a semester course in Hawthorne to a class of senior English majors and graduate students. In planning the course my first thought was to have the students read a selection of the best of Hawthorne. For in fifteen weeks could one do more than analyze the major novels and a dozen or so of the tales? Yet, on second thought, such a plan seemed to me to have disadvantages. In the first place, English majors nowadays spend most of their time explicating masterpieces. Should they not learn a different approach to literature? More important, a selection of the best of Hawthorne would not give students a true picture of his mind. For could one include, in such a course, "Little Annie's Ramble" or "The New Adam and Eve"? Probably the most sensible plan would have been to have the students read representative selections, but I decided that English majors, at least once in their academic lives, should be given the opportunity of seeing an author whole, of becoming fully acquainted with his weaknesses as well as his strengths, of tracing the development of his ideas, motifs, techniques.

I therefore decided to have them read all of Hawthorne, from Fanshawe to The Dolliver Romance. (All is not quite accurate; for we did not read the biography of Pierce; and the notebooks and books for children, though required reading, were not formally discussed in class.) I gave the students a list of Hawthorne's tales, sketches, and romances in—so far as is known—the order in which they were written, and at each class (which met once a week for three hours) we discussed a dozen or so of the shorter pieces or one of the romances. (Only one class period was spent on Hawthorne's writing after The Marble Faun.) Every week each student was given the responsibility of leading the discussion of one or two of the tales or of one aspect of a romance (e.g., the structure, one of the characters, the function of the first or last chapter, etc.).

I felt that class discussions would sufficiently familiarize the students with Hawthorne's techniques, would clear up any difficulties of meaning, and would allow me to acquaint the students both with the important facts of Hawthorne's life and times and with the standard critical approaches to him. However, I did not think that such discussions would give the students a profound enough knowledge of the workings of Hawthorne's mind, and I feared that without a particular focus of interest they would find much of Hawthorne tedious. At the first class, therefore, I assigned to each student a particular motif, symbol, or character type that recurs in Hawthorne and asked him to note its first occurrence, and (within reason) its every subsequent re-

currence, and to analyze Hawthorne's use of it. At each class the students were to report informally on the occurrence and significance of their topics in that week's assignment; for their final papers, they were to sum up their findings. There were ten students in the class and the ten topics assigned were: (1) dreams and visions; (2) fountains; (3) reflections; (4) red; (5) villains; (6) children; (7) young men; (8) domestic happiness; (9) influence of women on men; (10) nature.[1] Most of the topics are Hawthornian chestnuts, yet, as I told the students, an exhaustive study of them might well turn up either fresh material or fresh insights. And although most of the results were routine, there were some discoveries.

For example, the student who studied Hawthorne's villains, besides noting that villains are usually associated with stone, snakes, animals, and alchemy, made what I think is an original observation. He noticed that Hawthorne's early villains tend to have doubles: in "Alice Doane's Appeal" Leonard Doane resembles Walter Brome; in "Sylph Etherege" there is a portrait of the evil Edward Hamilton; young Goodman Brown (in other respects not a typical villain) looks like his father; Judge Pyncheon resembles the portrait of old Colonel Pyncheon. However, in The Marble Faun characters who are not villains also have doubles: Donatello resembles the statue of the faun and both Miriam and Hilda resemble Guido's Beatrice Cenci. The student concluded, first, that Hawthorne by the device of the double was signifying his belief in the hereditary nature of sin, and, second, that Hawthorne's early use of the double with villains and his late use of it with a character like Hilda reveals that only late in his life did he find evil in everyone, and finally taint what had heretofore been the immaculate purity of some of his women.

However, the student who analyzed Hawthorne's use of red disagreed. She insisted that, at least unconsciously, Hawthorne had always associated many of his purest women with evil. She based her statement on the following chain of reasoning. Red in Hawthorne is almost always associated with the devil, with evil, except when, in the form of fire, it is confined to a domestic hearth, which in Hawthorne is the realm of woman and which is always, as the student who reported on domestic happiness affirmed, an unqualified good. Since red is connected both with evil and woman, the student decided that red in Hawthorne is a symbol of sexual evil, which only when constrained, domesticated, becomes a good. So a Hester, in whom the flames of sexuality burn outside the domestic hearth, is scarlet; but the pure woman, the one who tends the domestic hearth, is a modified form of red—pink (the pink ribbons in Faith's cap; the name Rosebud or Rosina, which Hawthorne gives to some of his pure women; Phoebe's association with pink rosebuds). Therefore, however pure a Phoebe is, she is still connected with sexuality, and hence for Hawthorne is linked with evil.

On the other hand, the student who studied Hawthorne's fountains, like the one who studied his villains, also discerned a development in his ideas about the good and evil in man. Fountains, which recur with great frequency in Hawthorne's writings, symbolize in his early work (and, significantly, in the books for children) the uncorrupted source of divinity in man. Not until 1843, in "Egotism and the Bosom Serpent," does Hawthorne associate a fountain with evil. In "Egotism" the serpent dwells within the fountain and would seem to indicate (though the story is ambiguous) that Hawthorne now believed that man's soul contains both the divine and the malign. However, the next year, in "Rappaccini's Daughter," the poisonous flowers are near but not within the fountain which, like Beatrice's soul, manages to remain uncontaminated. In The House of the Seven Gables, Maule's well becomes brackish and, in the main, represents inherited sin. Yet Hawthorne calls it one of the objects "in the garden which Nature might fairly claim as her inalienable property, in spite of whatever man could do to make it his own," and he further associates it with the innocent Clifford. In The Marble Faun the fountains, which play a major part in the book, are less ambiguous symbols. Before Donatello's crime the fountains, although they gush from ancient, decaying structures, are not described as contaminated; rather, the sparkling water makes the cracked marble seem fresh and a part of nature. After Donatello commits his crime, the first fountain he sees springs from a basin shaped like a sarcophagus and the last

fountain in the book (the one in the market place at Perugia) is described, not as looking like a part of nature, but, with its shifting shapes, like the city's Gothic architecture. If the fountains in the early part of the book symbolize the natural purity of prelapsarian man, the fountains in the last part would seem to symbolize that the divine can no longer manifest itself purely in man, cannot be distinguished from the artificial forms of society. Yet is Hawthorne finally signifying a belief in innate depravity or uttering the nineteenth-century platitude that man springs purely from the creator's hand but is corrupted by society? Hawthorne's position, the student concluded, remains ambiguous.[2]

Whether or not their findings are valid, the students by tracing a topic through all his work did in a small way become Hawthorne specialists and were able to carry on discussions of a high order and of some originality. More important, they rather quickly got to the heart of Hawthorne. They discovered that whether one studies his men, his women, his colors, his reflections, one is led to Hawthorne's central concern with the problem of good and evil in man. They also learned that Hawthorne's ideas about good and evil underwent some development, though that development is hesitant and ambiguous. And Hawthorne's ambiguity was finally the problem we had to wrestle with. Why was Hawthorne perfectly clear when he wrote about goodness and so often ambiguous when he wrote about evil? Did Hawthorne believe that "there is evil in every human heart" (American Notebooks, 1836) or that every man's "heart has surely been polluted" ("Fancy's Show Box," 1837)? Who is the real Hawthorne? The one who wrote "The Snow Image" and created characters like Hilda and Ilbrahim? Or the one who wrote "The Birthmark" and "Earth's Holocaust"? The students who, in the main, had begun the course with the belief that Hawthorne (to use Melville's words) was pervaded by the "black conceit" of "Innate Depravity and Original Sin," decided that critics had exaggerated the dark side of Hawthorne, though they themselves could not decide how the dark and light should be apportioned, and that, I suspect, with a writer like Hawthorne, is a quite proper indecision.

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1 I would not assign some of these topics again. Nature, of course, was far too broad. Flowers, forests, trees, sunlight —would be more manageable. Other, like dreams and visions and domestic happiness, seemed to lead to little of importance or were monotonous.

2 I have given a crude summary of Marjorie Widroe's conclusions, omitting most of the evidence and the subtleties. Her paper, which I am trying to get her to publish, seems to me valid and important.

—The University of California
Berkeley.

A CRITICAL EXERCISE IN THE TEACHING OF *THE HOUSE OF THE SEVEN GABLES*

by
JOHN C. GERBER

At some time in his academic career the college undergraduate should have the opportunity to explore a single literary work in a variety of ways. Otherwise, even though he has been exposed to different critical approaches in both high school and college, he is unlikely to have them sharply in mind or to be clearly aware of the possibilities and limitations of each approach. Hawthorne's romances lend themselves especially well to this multiple-approach technique. They are objects of deliberate form; the facts of their creation are reasonably well known; their genre is a rich composite; and they are susceptible of evaluation by many diverse criteria. Though any one of the romances can be used for the purpose, The House of the Seven Gables responds especially well.

What follow, then, are a few suggestions for a varied critical attack on The House in an undergraduate class in American literature. In this short essay I shall mention only several of the major possibilities: exploring the work in its own terms, exploring it in terms of its author, exploring it in terms of literary history, and exploring it in terms of two intellectual contexts.

The necessity for examining The House of the Seven Gables in its own terms should enable the students to see the peculiar advantages of this technique: the close reading it requires, the detailed awareness of parts and the relation of parts to the whole, and the understanding of a work quite apart from its author or age. In this approach the students might well start with the stuff of the story: the original sin of Colonel Pyncheon and its effects on the seven succeeding generations; the original sin of Matthew Maule and its effects on such of the succeeding generations as are identified; and the inter-relations between the two genealogical lines. Once these facts are clear—and it takes close reading to establish the generations—the next and more extensive problem is to have the students determine what Hawthorne does with the stuff of his story. They might first observe how he sees his material, for it is only as they recognize the subtle fusion of the third and first person points of view that they will be able to account for the insistent presence of a sympathetic yet amused author in a story that for the most part seems to be told in the third person. Structure, the students should find, can be opened up in a variety of ways: through the chapter divisions; through the time divisions; through the place divisions, especially the alternation between inside and outside; through panorama and scene; through discovery, complication, resolution, and peripety; through the stages in the intensification of sin and isolation. Even more highly focused ways can be discussed if time allows. The structure can be examined, for instance, through the stages in the relationship between Hepzibah and Phoebe, Hepzibah and Clifford, Hepzibah and Judge Pyncheon, Phoebe and Holgrave; or through the stages by which Hepzibah moves from a frightened, proud, and lonely old maid to the happy, gracious woman who drives away from the House in a barouche. Whatever analyses of structure are employed, the students must inevitably face up to the question of the ending, of whether it is the inevitable consequence of what has preceded or whether it is the contrivance of a too-charitable author. Properly, examinations should follow of such matters as the nature and functions of the setting, of the imagery and symbolism, and of the language. In short, before a study of the work in its own terms is completed, the students should have a lively awareness of the major aspects of the romance and of the contribution of each of these aspects to the book as a whole.

As the students examine the House in terms of its author, they should see how this approach places the work in history, explains it in terms of Hawthorne's personality and purposes, and converts a literary artifact into an appealing communication between author and reader. Although it will be interesting for the students to learn the source of some of the material (e.g., that the curse comes out of an event in the life of Judge John Hathorne) and the facts of composition (e.g., that the book was written in the nippy beauty of a Berkshire winter), the real force of this part of the study should be directed to the relation between the author's purpose and his achievement. The students should observe from the Preface that Hawthorne intended the work to be a combination of the realistic and the "marvelous," and that in this combination the marvelous was to operate as the flavoring of the dish rather than the dish itself. In the light of this intent, they should compare the truly extraordinary number of descriptive details with the much smaller number of supernatural details; furthermore, they should note that the supernatural detail is almost always offered only as a conjecture or as a rumor. From outside sources they should discover that Hawthorne meant this to be a happier book than The Scarlet Letter, that he thought it "more characteristic" of his mind and "more proper and natural" for him to write. The tone of The House should be examined in terms of this purpose, and the ending might well be discussed once more, this time as a logical result of Hawthorne's desire to be less gloomy. Most importantly, the students should examine The House as an attempt on Hawthorne's part to dramatize a variety of themes, notably the one he penned in his notebook in 1844: "To represent the influence which Dead Men have among living affairs." They should search the Notebooks for other such germinal ideas (Randall Stewart's introduction will help), and they should reflect upon the extent to which the book is a consequence—and an enrichment—of the original notations. Seeing The House in terms of its author, in short, should not only add a new dimension to the work but should bring Hawthorne to life.

An examination of The House of the Seven Gables in terms of literary history should add yet another dimension. Although much would be relevant here (e.g., the relation of the work to the Romantic Movement or to the development of American fiction), the main purpose of this approach, it seems to me, should be to assess the work as a romance, the genre Hawthorne himself claimed for it. The students should discover what Hawthorne borrowed from other romances and how he deviated from them—and with what effect. Sooner or later the discussion should get around to the sub-genres. An examination of the book as a sentimental romance may well suggest that Phoebe is the stock heroine and Judge Pyncheon the stock villain. In this context, too, the happy ending deserves another look. But the emphasis here might well fall on those elements that break through the pattern of the sentimental romance, elements such as the character of Hepzibah, the deep probing of the human heart, and the ambiguous nature of evil as it is presented here. Although in the strictest sense of the term The House of the Seven Gables is not an historical romance, it does share some of the characteristics of that sub-genre: a basis of historical fact, something of the panoply of Puritan history, and a conflict characteristic of that history. If for no other reason, an examination of the House as an historical romance should be valuable as a means of inducing comparisons between the techniques of Hawthorne and those of Cooper and Simms. Clearly, though, a study of The House of the Seven Gables as a Gothic romance is the most relevant and rewarding of these sub-generic explorations. Even the poorer students will be able to point out the usual Gothic trappings: the curse, the strange house (in lieu of a castle), the mysterious portrait, the dastardly crimes, the characters gifted with extraordinary powers, violent death, the ghostly music, and so on. But again it is more important for them to see the ways in which Hawthorne surmounts a tradition rather than the ways in which he surrenders to it. The students should especially observe how he employs the Gothic paraphernalia symbolically, and how by so doing he invests it with intellectual significance.

To discover still other dimensions of the book the students should read it in terms of various contexts: intellectual, philosophical, or whatever. For example, they might read it as a document exhibiting socio-economic principles. Seen thus, it can become a drama of class struggle with the Pyncheons representing the haves and the Maules the have-nots. Property seems to benefit neither side; it eludes the Maules and corrupts the Pyncheons. To paraphrase a notebook entry, great fortune becomes great misfortune. If wealth does not result in rascality, it results in a numbing pride—and in either case a loss of human affection and happiness. At the end of the book there would seem to be cause for rejoicing in the disintegration of a family structure built upon property. But as Von Abele has pointed out, Holgrave seems to be about to make the same mistakes as the Pyncheons. And as Harry Levin has observed, the fact that the house remains indicates that social and economic institutions will continue along the same old lines. Interpreted in these terms, the ending is not at all a happy one. What is more, the book becomes downright radical in its implications; it recalls the fact that Hawthorne once referred to himself as a Locofoco.

Seen in moral terms, The House of the Seven Gables is a far more complex construct than most undergraduates dream it to be. Viewed simply, it is a dramatization of the old Biblical prophecy that the sins of the fathers shall be visited upon the sons. But Hawthorne finds this a far more complicated truth than the Bible suggests. Sin compounds sin. Its train of disastrous consequences can be brought to a halt only through the ministrations of human affection. Especially it should be noticed that for Hawthorne sin is something ambiguous. Although it results in a sense of isolation and in great suffering, it at the same time frequently leads to results that we must consider fortunate. As a result of their pride and suffering both Hepzibah and Clifford experience a kind of purification. Even Phoebe, though she has not sinned herself, becomes more understanding and compassionate simply as a result of being in contact with sin.

The socio-economic and the moral are only two examples of the contexts in which The House of the Seven Gables may appropriately be viewed. These and others should be employed until such time as the

students begin to realize not only the levels of meaning in this one work but the fact of levels of meaning. Astonishingly, this is a fact that has eluded even some graduate students.

By its very nature this multiple-approach technique takes a considerable amount of class time. At first glance, it may seem to require too much time in a survey or even in a period course in American literature. But the time should not all be charged up to The House of the Seven Gables. This is an exercise in perceptive reading, in the application of a variety of critical principles, and only partly a study of The House of the Seven Gables. Well handled, its value can be felt throughout the remainder of the course.

—The University of Iowa.

HAWTHORNE'S MORAL REALISM

by SEYMOUR L. GROSS

Hawthorne, unlike Herbert Spencer, must have had a wrinkled brow. When George Eliot once expressed surprise that despite all the thinking Spencer did his forehead was remarkably unwrinkled, he explained to her that it was because he was never puzzled. To judge from Hawthorne's best writing, he was often puzzled. I do not, of course, mean that Hawthorne presents us with one of those wonderfully exciting biographical enigmas that test the ingenuity of later organizing intelligences. Indeed, from what we know of him—and it is relatively a great deal—we can be reasonably certain that he was at home in the world as only the man who understands the direction of his life can be. (It is for this reason, I take it, that Julian was so shocked when he was old enough to read his father's fiction: nothing in his recollection of his father had prepared him for the reading of his father's fiction.) Nor do I mean that we find in Hawthorne's fiction the puzzlement that comes of a mind so unsettled by the seemingly endless prospect of shifting values that it is finally unable to commit itself to anything. What we have in Hawthorne (in the best of him, at any rate) is an honest confrontation of the mystery of life with its moral paradoxes and ambiguities. Values exist, but under perilous conditions.

In his book on E. M. Forster, Lionel Trilling comments in passing that Forster stands with Hawthorne "in his unremitting concern with moral realism." "All novelists," he continues, "deal with morality, but not all novelists...are concerned with moral realism, which is not the awareness of morality itself but of the contradictions, paradoxes and dangers of living the moral life." To an understanding of the inextricable tangle which life makes of good and evil (the dominant philosophical impulse of his age insisted they were separate strands), Hawthorne's greatest literary moments were devoted. Henry James, Robert Frost, and J. P. Marquand, to mention but three in this New England tradition, have followed him in this devotion.

Unfortunately, the contention that Hawthorne was an "unremitting" moral realist must face the embarrassing existence of what is perhaps the most artistically uneven canon ever compiled by a great artist. Side by side with such extraordinary explorations of reality as "My Kinsman, Major Molineux" (1832), "Young Goodman Brown" (1835), "The Minister's Black Veil" (1836), and "Rappaccini's Daughter" (1844), we find such dreadfully mechanical apologues as "The Man of Adamant" (1837), "The Three-Fold Destiny" (1838), "The Lily's Quest" (1839), and "The Antique Ring" (1843). In a survey course in the Masters of American Literature, where a half dozen or so of Hawthorne's tales and The Scarlet Letter probably constitute the assigned reading, the instructor can legitimately put Hawthorne's best foot forward. But unless some discussion of the "awful stuff" is included in the lectures, there are going to be some terribly disillusioned students, who, having become excited by the anthology pieces, go to the library to read more.

We must remember that writing serious short stories for magazines and gift-books in the first half of the nineteenth century was a bitterly difficult way of making a living—"the most unprofitable business in the world," Hawthorne called it. Indeed, Hawthorne came to it only after three of his more or less unified collections of tales failed to find a publisher. Very quickly, and to his sorrow, Hawthorne learned that what the editors of these

"painted bladders," as Whitman called them, wanted were, in his own words, mechanical tales "of evident design," in which "the moral" was not to be complexly tentative, but "plain and manifest." The market, whether we like it or not, as F. Scott Fitzgerald could ruefully attest, sits over the shoulder of the professional writer. On many occasions, the market wrote the piece that Hawthorne put his name to. To be sure, this is not the whole story (though a good part of it). Some of Hawthorne's weaker efforts represent a failure of the imagination. Stories such as "Egotism" or "The Great Stone Face," which have the "feel" of serious efforts, simply did not break free of their informing ideas: character and action are so imprisoned by preconception that the form is prefabricated and meanings are imposed rather than felt for. In such "pseudo-fiction" the sense that the fictional mode has turned up implications hidden to the merely abstract view is wholly absent. "How do I know what I mean until I've read what I've written," Robert Frost once commented. This is the way of the moral realist, the way of discovery, and it is through this way that I try to demonstrate to my students that Hawthorne was a great writer, without the qualification of "for his time."

It is not possible, of course, under the conditions of this symposium, to do full justice to Hawthorne's moral realism in all the materials that might be covered in a Master's survey course. To do so would require extended analyses of all the works. One can, therefore, only choose a single work for critical exploration, and hope that the method employed will indicate something of the direction that might be taken in other of Hawthorne's fictions.

I have chosen "Young Goodman Brown" as my example, not only because it is an inevitable anthology selection, but also because it is (among other things) concerned with the moral ambiguities and dilemmas generated by love—a theme that runs through most of Hawthorne's great short stories, The Scarlet Letter, and The Marble Faun. Although Hawthorne in his letters and journals might write love as the summum bonum of human existence, in his serious fiction he never blinks at the difficulties of loving in a world in which good is so frequently hyphenated to evil.

"Young Goodman Brown" opens, as many other Hawthorne stories do, in a state of innocence, though in this case at its very outer edge. Brown and his wife are young, newly married, very much in love. Their three months of marriage have had all the untarnished joy of an untested experience: it has been their golden time. But like Robin's jaunty belief in life's infinite possibilities in "Molineux," or Edith and Edgar's "purple and golden" wedding in "The Maypole of Merry Mount," it turns out to be only a game of blindman's buff. Inevitably, a brutally humiliated Molineux, an Endicott, a soiled Faith, waits in time. The vision of human corruption that Brown is subjected to in the forest, capped by the presence of his wife at the witches' sabbath, so blasts his spiritual sight that never again can he see anything save "whited sepulchres." "A stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream." What are we to make of this? Ought Brown to have listened to the fearful plea of his wife to "tarry with me this night" and not have gone? But can any man who wants to live in the full capacities of his being avoid, forever, going into what the forest symbolizes? If we know anything of Hawthorne, we know that he felt that innocence must make a night journey into "the midnight of the moral world" if the life of moral poise is to be achieved.

But what of Brown's despair? Hasn't he merely exchanged one blindfold for another? After all, Robin and the couple at Merry Mount, despite their shattering experiences, can still find it in themselves to go on living. But there is a difference. Robin is still a boy; he has lost a generalized illusion; he has not wagered all his faith and trust in life on an act of love. Moreover, at the end of "Molineux," although pale and trembling, Robin is sustained by the assuring hand of the kind stranger whose presence promises that knowledge may be the beginning of wisdom, not necessarily the end of life and happiness: "you may rise in the world without the help of your kinsman, Major Molineux." In "The Maypole of Merry Mount," when Endicott's iron hand smashes the bridal wreath, the blow falls on Edith and Edgar together. And even the blow itself, paradoxically, creates more than it destroys, for the story ultimately moves in the direction of Yeats' assertion that "we begin to love when we have conceived of life as tragedy." But Brown takes

one blow after another until there is finally nothing left to sustain him; he is systematically stripped of his belief in the religious of Salem, his family, his wife. Small wonder, then, that he cries out in agony, "There is no good on earth; and sin is but a name. Come Devil; for to thee is this world given."

In "Benito Cereno" and "Heart of Darkness," two stories which very closely resemble "Young Goodman Brown" in theme, the despairing withdrawal of Don Benito and Charlie Marlow is accepted by Melville and Conrad as the inevitable consequence of their characters' experiences. But although Brown's experience in the forest is as dramatically convincing a motivation for despair as is Cereno's experience on his ship or Marlow's in the Congo, Hawthorne does not present despair as the inevitable response to a naked confrontation of life's negative capabilities. It is, rather, the result of one of those perilous paradoxes which beset the moral life. Had he loved his "blessed angel," Faith, less—and we can gauge the intensity of Brown's love for his wife, as we can Hamlet's for his mother, by the agonized response to its loss—then the forest would hardly have destroyed Brown's world. Love, though splendid in itself, turns out to be a dangerous gamble. But had he loved his wife more, then the forest might have, after the traumatic fracture, knit them together again more strongly than before. Although this latter alternative is not taken, its presence in the story as a possibility, albeit a difficult one, is unmistakable. In the first few hundred words of the story Faith's pink ribbons—symbolic of what is of value in Brown's wife—are mentioned three times. In the forest it is the presence of one of Faith's ribbons that drives Brown to utter his anguished cry of desolation. But when Brown returns to Salem in the morning, Hawthorne insists that we note that it is still "Faith, with the pink ribbons," who skips lovingly towards her husband. Because Brown can only believe in the reality of the one ribbon Faith lost in the forest (which demonstrates that she is separate from Perfection) and not in those still in her hair (her continuing value), his "Descent to Hell" becomes the last voyage he is ever to take. That Brown responds wrongly (and here the Calvinistic setting of the story as a conditioning factor is pertinent) is clear. But that his response is understandable, even excusable, is also clear: he did see Faith in the forest. Sometimes it helps students to translate what happens to Brown into realistic terms. Suppose a man, who after a succession of disillusioning experiences, finally finds a commitment to life in the form of a beloved wife ("With heaven above and Faith below, I will yet stand firm against the Devil!"), only to discover that his wife had been a prostitute for years before their marriage. Surely such a man might understandably cry out, "My Faith is gone!" and strike his happiness an annihilating blow in a paroxysm of despair. A moral commitment to love does not solve all problems: often it generates new ones. Man must know the conditions of life, if life is to be made livable. Without being facetious, one might say that had Young Goodman Brown read "Young Goodman Brown," he might have been prepared not to be his own worst enemy.

— The University of Notre Dame.

ALLEGORY AND CHARACTER AND *THE SCARLET LETTER*

by LAURIAT LANE, JR.

What is the relation between the allegory and the characters in The Scarlet Letter? To what extent are the characters allegorical in themselves and in relation to the actions and the other characters? These two related questions seem to sum up the problem of interpreting and evaluating The Scarlet Letter as an allegory. For the other possible allegorical elements, such as action, setting, incidental detail, all bear on character and have meaning through it.

First, a problem of terminology: allegory and/or symbolism. If the student is not already seeing these terms through a glass darkly, he may if he reads too much secondary material. For Edwin Honig, Hawthorne is an allegorist (Dark Conceit, passim); for Charles Feidelson, Jr., Hawthorne is a symbolist (Symbolism and American Literature, pp. 6-16), whom allegory leads to "pat moral" and "simplified character." Austin Warren simply links the two: "the method of the tales and romances is an allegorical symbolism" (Rage for Order, p. 91).

F. O. Matthiessen and Richard Chase, like Feidelson, insist on a clear distinction between allegory and symbolism—a distinction originating with Coleridge and implying a value judgment.

But one can sort out and clarify these various attitudes. The central terms give a first clue. "Symbol" directs us to a specific object: the collective term "symbolism" is derivative. "Allegory" directs us to a system, a set of relationships: for the single members of which it is more common to use the adjective allegorical. Beyond this rough distinction, we can in turn distinguish two sets of meanings of these terms: one is formal, describing an internal, artistic situation; the other is philosophical, describing the way meaning is found within or introduced into the artistic work. Both of these usages, the formal and the philosophical, can imply value judgments. The philosophical, naturally, is closest to Coleridge.

Formally a symbol is any object or action that takes on meaning beyond its literal identity to become not merely representative but a sign, an emblem, a token (all terms Hawthorne uses frequently). An allegory is any set of relationships that objectifies an analogy rather than by example some system of meaning. Formally, an allegory is made up of a set or related symbols. In describing the parts of an allegory, the adjectives "symbolic" and "allegorical" differ only in direction; they describe the same role within the allegory.

Philosophically, the terms are more complex, more loaded, and more open to argument. A symbol is any object regarded as revealing transcendental truths contained within and not to be grasped apart from the actual universe—roughly the Coleridgean and Emersonian position. An allegory is an artificial system of meaning imposed on the flux of experience, perhaps oversimplifying its organic identity. For those who press this distinction allegory is half-truth or untruth already fully abstracted; a symbol conveys ultimate truth never fully abstracted.

How can these distinctions help the student? It seems better to put any philosophical distinctions aside until the student has the fullest sense of the literary work itself—for this the formal, descriptive use of the terms symbol and allegory is best. And when finally judging the quality of meaning it seems better to regard the philosophical-Coleridgean distinction between allegory and symbolism as one between two rare extremes, pure allegory and pure symbolism; to recognize that the actual literary work, a fusion of the new and the old, the conventional and the revelatory, must lie between.

In general terms how does all this relate to fictional character? Formally, i.e., within the structure of the work, a character can take on meaning within itself only as an exemplar of human identity; it takes on analogical meaning only in relation to systems of meaning outside itself (thought not necessarily outside other characters). Thus formally a character can not be symbolic but can in many ways be allegorical: in relation to another character's system of meaning, in relation to an imagined society's system of meaning, in relation to a system of meaning outside the world of the novel.

Philosophically, a character cannot be symbolic within the work of fiction, where the ultimate mystery of character remains personal and human, posed and resolved by the story surrounding the character. But a character can be symbolic philosophically within a context larger than the work itself; thus we can speak of Ulysses, Hamlet, Don Quixote, and others as symbolic figures, characters that focus some meaning or attitude for our culture, what Melville calls in The Confidence Man "original characters." On the other hand, any exact analogical identity ascribed to a character within a work must be a simplified pattern imposed on the character's actuality; must, by the philosophical distinction between the two terms, be allegory.

In reading The Scarlet Letter allegorically the student should have little trouble grasping the role of the minor characters. As typical members of a Puritan society they gain meaning beyond themselves by generalization, little more. They are in places revealed allegorically, as in the opening chapter, but they are not significantly allegorical. They support the allegory mainly by providing a fictional world whose inhabitants are allegorists by habit and conviction as fully as is the literary

creator of that world—or even, perhaps, the divine creator of it. Problems of allegorical reading of character involve the four major figures: Hester, Pearl, Dimmesdale, and Coverdale. Since the problems do involve just these four figures, the student may be tempted toward some systematic, quadrangular scheme of meaning that overcodifies the full allegorical situation.

These four figures are, like the minor characters, revealed to us allegorically as well as by their literal appearance and actions and by the author's comment; by what Austin Warren sums up as "concept or person epitomized in some physical object." Through these allegorical details and, with the help of the author's own gloss, the four major figures become in various ways and with varying obviousness and importance allegorical. Not only through the dominant symbol, the scarlet letter, in its many forms, but through innumerable other details, whose meaning may be conventional, explicit, implicit, or conjectural—to use Professor Harry Levin's helpful hierarchy of interpretation ("Symbolism and Fiction").

While responding to these allegorical details and being guided by them toward a fuller, allegorical reading of the book, the student should keep in mind the relative importance of the major characters, as defined both by their literal roles and their relation to the dominant symbol. For while the progress of Pearl's humanization or Chillingworth's dehumanization could be a story in itself—witness "Ethan Brand"—it is in the case of Pearl subordinate and in the case of Chillingworth parenthetic to the main story of The Scarlet Letter. To satisfy the needs of the literal story Pearl and Chillingworth must work out their respective salvation and damnation; to satisfy the needs of the allegory they must only play out their allegorical roles—roughly as the product of sin, the scarlet letter personified, and as guilt personified and diabolic, obsessed revenge—and then vanish from the scene as do like characters in The Faerie Queene or Pilgrim's Progress. But of course they do fit into the literal moral romance, and being products of Hawthorne's moral and literary imagination, they do find their final fates within the same moral context as do Hester and Dimmesdale, and with the aid of allegorical detail.

But not really within the same allegorical context. For Pearl, Chillingworth, and the whole external world of The Scarlet Letter are parts of a moral-psychological allegory of the state of Hester's and Dimmesdale's souls. In this sense, Hester and Dimmesdale inhabit a literal world whose actualities allegorize their own inner worlds of conscience and spirit and salvation or damnation. Hester and Dimmesdale are not parts of this allegory; they are the possessors, the containers, of it. And this allegory dramatizes the full complexity of their characters.

Hester and Dimmesdale are also, by way of the emblem they both finally wear and by the way of the representative nature of the sin they have committed ("A" —adultery—"In Adam's fall, we sinned all" etc.), parts of a moral-theological, Calvinist allegory that contains, by virtue of its premises, all members of the historical Puritan world of The Scarlet Letter. The terms and judgments of this second allegory are in general more obvious, more clear-cut, not only because they can be supported by external doctrine but because they are more evident to the characters themselves, and perhaps even to the author. This second allegory is open to the philosophical distinction between symbolism and allegory discussed earlier, especially for a reader unsympathetic to the Calvinist theology or to any systematic theology.

Finally, much of the artistic and moral interest in The Scarlet Letter as an allegory, as well as much of the difficulty, comes from the interesting tension between these two allegories and from how it complicates the roles and the moral significance of the major characters. For on the one hand we have a traditionally allegorical narrative, all the members of which are equally symbols, one that embodies a firm system of doctrine. On the other hand we have a more modern allegorical narrative, one in which the human identity of the two main characters remains central while the surrounding characters, by a process artistically effective and psychologically plausible, allegorically dramatize the inner struggles of these two main characters, Hester Prynne and Arthur Dimmesdale, the two wearers of

"the scarlet letter."

—University of New Brunswick.

HAWTHORNE'S ALLEGORY OF GUILT AND REDEMPTION

by ROY R. MALE

In our department, the Hawthorne-Melville course is designed for graduates and senior English majors. Using the Modern Library Giant as a text, we devote about eight weeks to a study of Hawthorne's major works. After the usual bibliographical and biographical preliminaries, we discuss Fanshawe.

Two pedagogical attitudes are possible at this point. One would be to seek out in this book anticipations of Hawthorne's favorite character types and themes. The other—the one I think works best—is simply to ask, "What's wrong with Fanshawe? Why is this first novel, by a talented man already dedicated to a career as a professional writer, so much worse than the first novel of a gifted amateur like Melville?" Fanshawe is a botch for many reasons, and the students are quick to point them out: lack of focus upon a central character, stilted dialogue, information clumsily withheld and suddenly released in a single paragraph, and so on. But most of these weaknesses seem to stem from the fundamental fact that Hawthorne had a setting and almost nothing else. His characters and plot were borrowed from Scott and the sentimental novel; he was never really involved in the threat to Ellen Langton's innocence or the terror of the criminal Butler; the borrowed materials did not stimulate the psychological probing, functional imagery, and thematic interest that characterize his mature work.

Hawthorne found his true vein by turning to his own experience: his absorption of the oral and written history of his region, and his reading of Dante, Spenser, Bunyan, and Milton. Most of our students are predisposed in favor of Hawthorne and Melville (as contrasted with their initial coolness toward Whitman and Emerson), and once we become involved in the short tales, they become genuinely interested in Hawthorne's techniques and attitudes. One major problem always comes up at this time, however, and I wish to devote the remainder of this short paper to it. Many students remain prejudiced against allegory, and thus they place themselves in the awkward position that Richard H. Fogle defined in his book on Hawthorne's fiction: "'Hawthorne,' his critics say in effect, 'was an inveterate allegorist. Allegory is an inferior kind of art. Hawthorne was, however, indubitably a great writer.'" One way to break down this prejudice is to recommend Fogle's book and also Edwin Honig's Dark Conceit. But the specific qualities of Hawthorne's allegory need further definition in class.

Writers and readers who believe the individual to be self-propelled, unlimited in his potential, victimized only by hard luck, harsh environment, or disease are likely to deprecate allegory. For the essence of allegory is that certain elements in human experience, such as Sin, Death, Error, Guilt, Hell, and (possibly) Paradise are given. This is one of Hawthorne's cardinal principles. Faith has her pink ribbons; Beatrice Rappaccini, her purple shrub; Georgiana, her birthmark. Once Edith and Edgar of "The Maypole of Merry Mount" fall in love, their departure from that adulterated Eden is inevitable; Young Goodman Brown's trip to the forest is the necessary result of his marriage to Faith. By its very nature the allegorical technique tends to exemplify "how an influence beyond our control lays its strong hand on every deed which we do, and weaves its consequences into an iron band of necessity."

Having said this much, we have to qualify it immediately by pointing out that Hawthorne's moral geography is seldom simple. His important scenic correlatives are always double-edged, and this helps preserve them from the dullness of "mere allegory." The forest is the home of the Black Man, a moral wilderness, a Wood of Error; but it is also the Emersonian woods, where a man casts off his years as the snake its slough, the scene of rebirth. The heart is a foul cavern, but it is the great converter and source of life. The fire is a dual agent: "Titan of innovations,—angel or fiend, double in his nature, and capable of deeds befitting both characters" (II, 451). Man's knowledge is a staff that may guide him through the dark valley, but all too often the staff becomes the instrument of the devil. The duality of these symbols is

not just a technique; it reflects Hawthorne's balanced, ironic perspective, which is best defined, I think, in R. W. B. Lewis's The American Adam.

Once we frankly recognize that Hawthorne's short fiction is essentially allegorical, it is easier to understand his transition from the tale to the full-length romance. In the conclusion of "The Old Manse" he indicates, with some degree of confidence, that he is through with the short tale. But how was he to broaden his canvas without falling back into some of the hackneyed formulas of Fanshawe? In his typical tales he had very few characters. If we omit his quest or pilgrimage stories, the usual cast consists of a young man and a young woman, with an older man (often related to the woman) in the background. With these characters he had a stock of symbols representing their traits or predicaments: a staff, a black veil, some scientific equipment, a snake in the stomach for the man; a purple shrub, some pink ribbons, a birthmark for the woman. To fill out these rather meagre materials Hawthorne needed a solid setting (which he could highlight or darken as needed), a more complicated fable, and a few more characters.

My concern here is solely with the characters. In "Ethan Brand," which he deliberately sub-titled "a fragment from an abortive romance," we can see one step toward the enlargement of Hawthorne's cast. He has discovered that guilt can not only be symbolized but personified, as it is in the figure of the Wandering Jew ("Fancy's Show Box," which begins with the question, "What is guilt?" is helpful in clinching this identification). With the further addition of a personified redemptive vessel, he now has the basic cast of four that will appear in his full-length works.

Many readers brand Hawthorne an allegorist and then fail to read his romances as allegories. They miss the dual significance of Pearl, for example, seeing her only as the living symbol of the sin. As her name indicates, she also personifies truth and grace; the quest for truth in The Scarlet Letter is an effort to know Pearl. In addition to the considerable intrinsic evidence supporting this interpretation, I call the class's attention to the fact that Hawthorne patterned Pearl, to some extent at least, after his own daughter. What was her name? And what (I ask them) does Una signify in The Faerie Queene?

My assumption is that Hawthorne's personifications, though they are usually interesting in their own right, are chiefly valuable for the light they shed upon the theme and the major characters. If considered simply as characters in a novel, they do not come off so well. Roger Chillingworth, for example, seems somewhat incredible as the wronged husband in a novel dealing with adultery. But as both leech and healer, he is an inspired personification of guilt. Priscilla, the Veiled Lady in The Blithedale Romance, is a shadowy and unsatisfactory character until we realize that Hawthorne intends her to personify spritelike Fancy, the medium of truth and falsehood. Unless one sees Hawthorne's intention here, several passages about Priscilla, like the one suggesting she has the gift of hearing the Miltonic "airy tongues that syllable forth men's names," make little or no sense.

An effective device for defining Hawthorne's characteristic mode is to contrast it with the detective story. As W. H. Auden pointed out in "The Guilty Vicarage," the detective story is escape literature because it provides the reader an illusion of being dissociated from the criminal. In the detective story the crime is known, usually in exact detail, and the guilt is uncertain until the final denouement. When the guilty one is revealed, the innocence of everyone else is automatically affirmed. In most of Hawthorne's stories, on the other hand, the guilt is certain, and the crime is vague. In "The Minister's Black Veil," for example, the Reverend Mr. Hooper wears his emblem of secret sin, a sign that at different times both alienates him from and unites him with the townspeople. The guilt is certain; the crime unknown. Poe characteristically tried to read this tale as a detective story. Its "true import," he said, was "that a crime of dark dye (having reference to the 'young lady') has been committed." Poe's wrong-headed reading of this story may have been one reason why Hawthorne considered him a better story-teller than a critic.

In Hawthorne, as in Kafka, the effect is not escape but identification with the guilty one. He identifies, symbolizes, and personifies the guilt trailing after

the American dream (Westervelt, for example) as well as the spectre that haunts the time-burdened Europeans. It must be admitted, however, that in all his long fiction except The Scarlet Letter, the vagueness of the crime is aesthetically unsatisfactory. In The Marble Faun, the mystifying details of Miriam's past become particularly irritating, both to Hawthorne and his readers. And in the notes for Dr. Grimshawe's Secret one can follow Hawthorne's agonized efforts to find some crime that will account for the guilt of his pensioner: "What can he have had to do with the key of the lady's coffin? She must have been murdered then? It shall have been supposed in the family that she disappeared with him, as she disappeared about the same juncture. Well, this mystery might be left to conjecture, without being definitely solved...."

Hawthorne's reluctance to specify the crime results, apparently, from his need to suggest that it is universal. Only once, in The Scarlet Letter, does he solve this problem completely. Even there, the details of the adultery are omitted. The sin is prior (indeed, it is the literal, the original sin); yet it is convincing, partly because of the intensity of the forest interview. The sin's consequences, personified in Pearl and Chillingworth, are natural and inevitable. Thus, as Hawthorne later said, all he had to do was to find the proper "pitch" and let it carry him along. The result—and my hope is that the students realize this, if nothing else is gained from the course—was a book that comes very close to perfection in its kind.

—The University of Oklahoma.

HAWTHORNE AT WISCONSIN

by HENRY A. POCHMANN

Sometimes in one year Hawthorne comes up for discussion in four courses that I normally offer, fortunately not all in one semester. When he does, I feel like the man who was appointed ambassador to a foreign country, and while there was asked to take on also the duties of consul, cultural attaché, and visiting professor in the local university. He carried the same brief case on each of his assignments, but took care to wear a different hat for each occasion.

Our sophomores elect one of four courses to complete the basic requirements in English. One of these is English 40, the conventional introductory survey of American literature. I long shared with Professor Harry H. Clark the privilege of lecturing to one of the two sections of about 1,000 students who elect this course. Our calendar-syllabus allots two weeks to Hawthorne —four lectures and two discussions (locally known as quiz) sessions, the latter conducted by instructors and advanced candidates for the Ph.D. in American literature. As a device to enliven the reading for students during the first few weeks (when the knotty matter of Puritanism is up for discussion), they read The Scarlet Letter. The novel is considered, not as an art form, but for the picture it presents of the Puritans. This procedure has worked very well, provided the literalness of Hawthorne's picture is not insisted on too closely, for the more perceptive sophomores soon detect that Hester, reputedly a seventeenth-century woman, has somehow acquired ideas and attitudes that belong to the woman of the nineteenth century, as well as other anachronisms and inconsistencies. In the regular chronology of the course, Hawthorne comes up for formal discussion some weeks later, the students concentrating on the stories in whatever text is being used, and now The Scarlet Letter is reconsidered, this time as a novel.

This is the end of Hawthorne for most undergraduates, although a sizable number who go on to advanced required or elective courses in American literature are likely to encounter him again. Here they often find themselves in classes with others who as sophomores had chosen one of the three other sophomore courses and who, consequently, are not yet initiated. This presents a problem for the teacher. He talks either down to his former students or over the heads of the new ones. The first course in which this is likely to happen is English 174, called the Major American Prose Writers—eight of them. It parallels a similar course given by Professor Clark, entitled the Major American Poets—twelve in all. Both are designed for upperclassmen who have not had the sophomore survey, here or elsewhere, but want something in the way of an introduction to American literature. However, it happens that the students' plans or desires do not always observe this design; so the problem of repetition remains, at least for the students if not specifically for Mr. Clark and me, since we have both

been bumped out of English 40 by younger men (and I might add "better" men, their performance having boosted the enrollment to a size we oldsters hardly thought possible).

The problem in English 174 is assuaged somewhat by the circumstance that Hawthorne gets a proportionally larger share of attention than in the survey (three weeks, i.e., 6 lectures and 3 quiz hours), and the texts used are far more inclusive, so that the stories read are more various, and both The Scarlet Letter and The House of the Seven Gables are read (The Marble Faun or The Blithedale Romance being added reading for the first-year graduate students who for one reason or another find their way into this course). The range may thus run all the way from advanced sophomores to first-year graduates; so the lecturer must content himself with aiming at, say, the senior level of comprehension. One mitigating circumstance is that the graduates are corralled into a quiz section apart from the five or six undergraduate sections.

In this course I keep away from biographical details per se, concentrating instead, in the introductory lectures, on such formative factors as Hawthorne's Puritan heritage and his ambiguous attitude toward it, his provincialisms, his reading, his self-imposed seclusion during the years of his literary apprenticeship, his experiences at Brook Farm, the whetting of his mind by contact with the Concordians, his relationship with Melville, his political orientation, the broadening experiences of his years abroad, and the like. Liberal selections in the text from Hawthorne's notebooks afford some opportunities for students to see how he turned the raw materials of observation and reading into story and the mechanism of his story-telling; and since Hawthorne follows Irving and is in turn followed by Poe, this leads to fruitful comparisons for the few who are genuinely interested in literary techniques. Naturally, those who lean toward the methods of the New Critics find his stories a happy hunting ground, and need to be restrained rather than encouraged. What constantly surprises me is that these same students seldom carry over this yen when we turn to Poe, the latter's mythicism apparently being either too esoteric for them or not sufficiently indicated for them in Fraser's Golden Bough. I usually conclude with one (at the most, two) lectures to sum up Hawthorne's philosophy, in so far as he can be said to have had one, in terms of his recurring themes to suggest an essentially humanistic (or if you like, hard-headed and realistic) rather than tender-hearted or romantic way of looking at life. I attempt little more than a broad outline of his seeming position on the intellectual and moral problems that engaged him as well as other thinking or pondering men of his day and how these are carried over into his stories and novels, as well as in what he had to say privately and publicly on reform, humanitarianism, progress, and what, for him, were the irresolvable issues raised by the Civil War.

In the next course—English 112: Hawthorne, Melville, and Mark Twain—this summation of Hawthorne's Weltanschauung can be done more satisfactorily because the student reads in toto Twice-Told Tales, the Mosses, and the Snow-Image collection, plus the four major finished novels, the graduates reading in addition one of his "abortive" romances, or Fanshawe. This course inevitably resolves itself into three studies in American pessimism—Hawthorne's basic attitudes toward humanism vs. humanitarianism, depravity vs. goodness, perfectibility vs. fallibility, determinism vs. freewill, and the like, later forming points of departure for analyzing the positions taken by Melville and Mark Twain on issues of this kind. Unhappily, it always turns out that the corpus of Melville and Mark Twain's writings is so large and various that the student does not read as much of them proportionally as of Hawthorne; and this is a stumbling block in the way of a comprehensive and critical comparison and evaluation among the three. The students do generally get far enough along to see what is meant by Hawthorne's seeing evil in the world, where Melville was inclined to see the world as evil, and Mark Twain, as simply mad, chaotic, and meaningless; and they also sense the differences between the ambiguities in Hawthorne and Melville, and between both of these and Mark Twain's contradictions,—between Hawthorne's doubts, Melville's despair, and Mark Twain's exasperations.

One device that has worked well for me in this course is to have students write, not the conventional long paper (which too often turns out to be what students call a re-search paper), but three short papers (not more than 1,500—preferably

1,000—words), one on each of the three authors. The stipulation is that I care not how small the subject treated may be, but that the essay must be based on a first-hand study and close reading of the author's text, and that I will return unmarked any paper in which I detect, or even suspect, anything second-hand. Usually I return about one-half of the first batch; perhaps a quarter of the second; and almost none of the third. It is encouraging to see how students snap into it once they get the idea that you mean what you say, and that there is a distinct satisfaction and reward in finding things unknown for themselves, whatever the mark they get for their effort. Needless to say, this kind of assignment is time-consuming for the professor, but rewarding, especially in terms of some of these small beginnings that eventually blossom into dissertations or acceptable essays for our better magazines and journals. Here a word of caution is in order. The student must be made to see the value of Pope's advice (à la Horace) to keep his piece nine years, lest editorial channels become even worse clogged than they already are.

The last and best opportunity I have for doing justice to Hawthorne (whom, you've guessed by now, I regard the most challenging literary personality among those who fall within my teaching province) comes in the seminar, in which every other year or so Hawthorne is the subject one semester and Melville the other, or both of them together for both semesters. The latter arrangement has usually worked out better than to separate them. Since Hawthorne and Melville, among central nineteenth-century figures, are perhaps the most blessed by mature, book-length critical treatments of very diverse and often contradictory tendencies, I have found it profitable to devote the first semester to (1) the students' reading the two authors (in most cases this means filling in of gaps) and (2) reports by the students on the most challening of the newer books on the two authors. To be sure, this sounds little like the conventional seminar, and I don't adopt this method unless I know that nine out of ten students will continue in the seminar the second semester. For the first is largely preliminary to the second, when we turn to either individual studies or a cooperative one—after the usual fashion. Seminars, I have found, do not always turn out according to the plan of the professor. Often it is better to let them develop according to the interests of the students and the exigencies as they arise while the students come to know each other and learn each other's strengths or weaknesses, cachets, propensities, and peculiarities. Only after this orientation has taken place do they mesh into a team or working body, the more effectively to pool their findings. Outside an occasional free-loader (who may turn up in any seminar), the great problem child is the one so intent on getting his doctorate in a hurry that he cannot be persuaded to put forth much individual effort unless it provides him with another chapter of his dissertation, either projected or actually under way. But I take it I get no more of these than do my colleagues—though they seem to irk me more.

As I review what I have written, I suspect the reader concludes that Hawthorne gets his share of attention at Wisconsin—as, indeed, he does, when it is considered that, of course, Professor Clark accords him treatment in English 150 (American Fiction) and also occasionally in his seminar. The number of Wisconsin dissertations in Hawthorne during the past quarter century has contributed cumulatively toward the creation of a kind of Hawthorne milieu or atmosphere comparable in some ways to that which centered on the English romantics (especially Wordsworth) in the days of Beatty, Roe, and Leonard. The enthusiasm we have; comparable results still leave something to be desired.

—The University of Wisconsin.

HAWTHORNE'S THEOLOGY: THE WIDE PLANK

by JOSEPH JAY RUBIN

"What sort of a book have you written, Hath?" his Bowdoin friend Jonathan Cilley asked in 1836. "Has it a moral or religious tendency? If not, Cheever will be down upon it in the Review." Hawthorne proved early that he did not fear the censure of clerical alumni like the Reverend George B. Cheever or Calvin Stowe. Though his theological position from Twice-Told Tales to The Marble Faun is never constant or fixed—the variation,

in Hawthorne's own image, is from the pine meeting-house to St. Peter's—he ended his search with a statement of affirmation: "Christian faith is a grand cathedral, with divinely pictured windows. Standing without, you see no glory, nor can possibly imagine any; standing within, every ray of light reveals a harmony of unspeakable splendors."

The tenant of the Old Manse hoped for enough wisdom to write a "layman's unprofessional and therefore unprejudiced" view of religion. Without that guide, the lay reader who returns to Hawthorne after Warren, Stewart, Father Fick, Schwartz, Wagenknecht, and other exegetes, inevitably encounters ambiguity or contradiction. In some forty years Hawthorne moved from a Genevan heritage to an admiration of Roman ritual—but he never became a Salem Servetus or Brownson (who charged that the "Christian who reads The Scarlet Letter cannot fail to perceive that the author is wholly ignorant of Christian asceticism, and that the highest principle of action he recognizes is pride"). He is the boy at Bowdoin skipping services in the little wooden chapel, helping hang in effigy Parson Mead "whom the students dislike so much that they will attend to none of his exhortations." And he is the mature traveller walking the streets of Paris, Rome, and Siena—Donatello and Kenyon en route from Monte Beni to Perugia seeking places of worship: "Whenever they found a cathedral...or a Gothic church, the two...were of one mind to enter it." Unlike Hilda, he never lighted candles to the Virgin or knelt in the confessional booth.

No one who came of age in the 1820's remained unaware of the Congregational-Unitarian controversy. Samuel Newman, the Bowdoin professor who taught Longfellow and Hawthorne composition ("Men in fiction must feel and act as men in real life are wont to act," is but one of the many useful principles in his Practical System of Rhetoric), endured charges that he leaned toward Unitarianism—though he came from Andover and satisfied President Appleton that he belonged in Trinitarian Brunswick. The head of Fanshawe's Harley College is a "learned and Orthodox divine" who cites Hooker, Cotton, and others of a "later date" in disputatious letters sent to dissenting clergymen of Great Britain; he also inculcates students with a "deep and awful sense of religion, which seldom deserted them in their course through life." In Salem the Hawthornes and the Mannings—like the Danas and other embittered families of the First Parish of Cambridge—divided allegiance. By 1833, the vigorous exponent of New England Theology, Dr. Cheever, was installed in the Herbert Street Congregational Church. He told a Fourth of July audience that the Unitarian faith could not produce "the highest excellence in literature."

Recent commentators qualify George W. Cooke's earlier claim (1902) that Hawthorne was more deeply influenced by Unitarianism than any other American writer. His failure to respond to the Reverend Barzillai Frost's ministry is cited, together with pieces like "The Christmas Banquet" and "The Celestial Railroad." But he also spoke through the young narrator of "Passages from a Relinquished Work" who scores his guardian's warfare against Unitarian "infidels." The clergyman who read the service at the "happy meeting" in 1864—as Holmes called the funeral—was James Freeman Clarke—not a Cheever.

His divisive stance in letters and Aubépine's note to "Rappaccini's Daughter" led to the overstated commonplace that he scorned transcendental schismatics. But he was one of the few who chose to live at Brook Farm with those who drew their strength, as Emerson phrased it, "from the fury of dissent." The "spiritualization of labor," Hawthorne reminisced in The Blithedale Romance," was to be our form of prayer and ceremonial of worship."

There were moments, as in "Dr. Bullivant," when he questioned whether he exaggerated the grimness of Puritanism. But he concluded here and elsewhere that gloom was its prevailing characteristic. "The specimens of humor and satire, preserved in the sermons and controversial tracts of those days, are occasionally the apt expressions of pungent thought; but oftener they are cruel torturings and twistings of trite ideas, disgusting by the wearisome ingenuity which constitutes their only merit." A Cotton Mather represented "all the hateful features of his time; the one blood-thirsty man, in whom were concentrated those vices or spirit and errors of opinion that sufficed to madden the whole surrounding multitude." In "The Gentle Boy," the minister warns of the

danger of pity. The hymn Goodman Brown hears through the forest is the apotheosis of the Calvinist burden: "a slow and mournful strain, such as the pious love, but joined to words which expressed all that our nature can conceive of sin, and darkly hinted at far more." Richard Digby's plan of salvation is so narrow that, "like a plank in a tempestuous sea, it could avail no sinner but himself, who bestrode it triumphantly, and hurled anathemas against the wretches whom he saw struggling with the billows of eternal death."

No wonder that incompatibility with the "stern old Puritan spirit" forced the "gay and happy" lad of "Passages from a Relinquished Work" to become an itinerant story teller whose "chief motives were discontent with home and a bitter grudge against Parson Thumpcushion, who would rather have me laid in my father's tomb than seen me either a novelist or an actor." In "The Seven Vagabonds"—a tale which should replace some of the tired anthology pieces—he bought picture-books, ballads, and theatrical songs, rather than sermons, science, or morality, though volumes of each were there.

In "Egotism" Hawthorne proclaimed that the past, "dismal as it seems, shall fling no gloom upon the future." When he recalled his ancestors, it was to serve personal pride and political nationalism rather than religious need: "infinitely preferring that my blood should flow from a bold British and pure Puritan source, I beg leave to disclaim all kindred with Monsieur du Miroir." In "Howe's Masquerade" he summoned the ghosts of Endicott, Winthrop, Vane, and Dudley to "form the funeral procession of royal authority in New England." His "Gray Champion" is the "type" of hereditary spirit who led the revolt against "prelacy and persecution"; he will reappear at Lexington and other battlegrounds.

Hawthorne assaulted Puritan cruelty in the deprivation of civil rights and the curtailment of liberty of conscience, but he applauded Endicott's rending of the red cross as the "first omen" of that deliverance consummated by the Revolution. Dimmesdale's election sermon is both a plea for sympathy and forgiveness and the prophecy of a "high and glorious destiny" for New England. (Years later in Florence, Hawthorne puffed "our own little Fanueil" for it had served mankind as a better symbol than the Palazzo Vecchio.) Living in Dr. Ezra Ripley's house he wrote tenderly of the patriarch, though he found the real evocation never came from the three thousand sermons in the garret, but out of the russet apples of the twisted trees of the orchard. "So long as an unlettered soul can attain to saving grace, there would seem to be no deadly error in holding theological libraries to be accumulations of, for the most part, stupendous impertinence."

The "doctrinal ingredient" in The Scarlet Letter shows Hawthorne to be unlike Dimmesdale, who is a "true religionist, with the reverential sentiment largely developed, and an order of mind that impelled itself powerfully along the track of a creed, and wore its passage continually deeper with the lapse of time." In the very first scene the novelist takes his latitudinarian stand by the rose bush which may have "sprung up under the footsteps of the sainted Anne Hutchinson, as she entered the prison-door." (Italics are mine. Hawthorne had reversed his early hostility to Mrs. Hutchinson.) He flays not only the "whole dismal severity of the Puritanic code of law," but its theocratic shape: it is Governor Bellingham, piqued at Pearl's flip answer to his catechism, who concludes, "Here is a child of three years old, and she cannot tell who made her! Without question, she is equally in the dark as to her soul, its present depravity, and future destiny!" To her author, not only is the child innocent, but Hester "had once been innocent." The "A" may also stand for two other sins: Antinomianism and Arminianism.

The first sermon by the Reverend Mr. Wilson—"on sin, in all its branches"—remains Dimmesdale's text for his many scourgings. Hawthorne avoids a summary of what he calls the richest and most powerful discourse—the one preached the Sabbath after the vigil on the scaffold. But we learn that Dimmesdale won a maiden for the church by persuading her "to barter the transitory pleasures of the world for the heavenly hope, that was to assume brighter substance as life grew dark around her, and which would gild the utter gloom with final glory." There is no obsessive iteration of the celestial search in other works. An Edward Taylor "encoacht for Heaven" sings sweetly. But Septimius Felton—also trained for the ministry—laments that "the fall of man... seems to me to have its operation in this

grievous shortening of existence, so that our life here at all is grown ridiculous." In "The Hall of Fantasy" Hawthorne confesses that it is "but reluctantly that we submit to be transplanted, even for a higher cultivation in heaven." He pleads for the earth's prolonged existence until the passage becomes a chorus of praise to that "very earthiness which no other sphere or state of existence can renew or compensate .... I want her great, round, solid self to endure interminably, and still to be peopled with the kindly race of man, whom I uphold to be much better than he thinks himself." This is not the tone of the Canons of Dort or the Westminster Standards but of the Locofoco essays in the Democratic Review edited by Hawthorne's friend, O'Sullivan. Holgrave, the Paine-like Deist of The House of the Seven Gables, widens the gap between Hawthorne at mid-career and Calvinism by charging that "We worship the living Deity according to dead men's forms and creeds."

The first ecclesiastical encounters abroad irritated Hawthorne. After the services in York Cathedral he wrote, "The spirit of my Puritan ancestors was mighty in me, and I did not wonder at their being out of patience with all this mummery, which seemed to me worse than papistry, because it was a corruption of it." At Durham the plight of two birds trapped in the vast interior led the incorrigible allegorizer to conclude "winged souls may often have been imprisoned within a faith of heavy ceremonials." Ice in the stone basin of holy water at Amiens made him scoff, "Could not all that sanctity at least keep it thawed?"

But before long Hawthorne began to sense the power Emerson described in "The Problem." From now on his European commentary becomes devotional writing of high excitement. The "sublimity" of Notre-Dame induced two visits. After services in the Church of the Madeleine he noted in tribute that the ceremonies of the Catholic Church were a "superb work of art, or perhaps a true growth of man's religious nature; and so long as men felt their original meaning, they must have been full of awe and glory." In Rome, daily hours lived in what he called the great world of St. Peter's became habitual, but he entered many other shrines. "I hate to leave this chapel and church," he wrote of the Basilica of Santa Maria Maggiore—which he came upon unawares—"without being able to say any one thing that may reflect a portion of their beauty, or of the feeling which they excite." It was this surrender to a new wonder that enabled him to say that he knew Rome better than his birthplace. Florence brought a succession of reverential ecstasies.

Rather than the "grim formalities of the English churches and our own meeting-houses," he admired the informal freedom in the Catholic religion. The easy access of the populace to prayer and the "infinite convenience" to the devout of the confessional became the subject of unending speculation and comparison—often followed by retreat into the role of the shy alien of another parish who remembered his observation in "The Procession of Life," "Each sect surrounds its own righteousness with a hedge of thorns."

With his memory of Theodore Parker he withheld belief in the authenticity of the table named the one at which the Last Supper was eaten; the publicized sweet waters of the spring that gushed into St. Peter's cell tasted hard and brackish; the necklace made of Job's tears remained cheap glass. But rather than expose these as frauds he chose to find creative force in the miraculous: "it is best to be as simple and childlike as we can in these matters." What he called his New England breeding manifested itself in a scolding of the Pope for tardiness, and assaults on priests who "take the price" and sell a man "his salvation instead of his dinner...and insure it to him." It was not chance that led him in The Marble Faun to pick a "vile" Capuchin from the one unkempt church in all Rome. From the very beginning Hawthorne's view of the Catholic clergy was written in the epithets of a George Lippard.

Re-examination of his own tradition while he lived within an alien one made him conclude that "Protestantism needs a new apostle to convert it into something positive." Moved to tears by iconography in canvas, fresco, and marble he regretted that his own ministers had "entirely laid aside this mode of appealing to the religious sentiment." The "Deposition from the Cross" by Sodoma at the Academy in Siena was "more effectual than a million sermons" in teaching Christ's mediatorial power. Michelangelo's "Last Judgment" in the Sis-

tine forced the revelation upon one reared to accept the arbitrary God of Calvin that at "the last day—I presume, that is, in all future days, when we see ourselves as we are—man's only inexorable judge will be himself, and the punishment of his sins will be the perception of them."

Nor did Catholicism provide the new apostle. Ill, depressed by the near-death of his daughter, he began to feel that "this miracle of fitness" had not transformed the devotees; that the cathedrals were "a mere fossil shell," and the art bereft of the original "power and glory." His judgment of Hiram Powers now had personal relevance, for he had lost his native country without finding another. Though Kenyon completes the pilgrimage to Perugia he remains unconverted and resolutely shields Hilda from the way chosen by the Brook Farmer, Isaac Hecker.

In the end Hawthorne mined Roman Catholicism as he had New England Protestantism. "I seldom go out nowadays...having been engaged in sketching out a Romance." Later notebook entries and fragments show that he sensed the inexhaustible wealth of this encompassing substance. That only The Marble Faun reached completion is a major tragedy of American literature.

Theology had always quickened Hawthorne's art. Those who try to jam the artist onto the narrow plank claimed by one sect should remember his notes to Dr. Grimshawe's Secret. The Pensioner is moved to preach, "but his doctrines have not enough quackery and humbug about them to make any mark in the world; for he merely preaches the purest Christianity."

—The Pennsylvania State University.

TEACHING HAWTHORNE TO ENGINEERING STUDENTS

By DONALD A. RINGE

An elective course in literature for junior and senior students in an engineering college must fulfill a number of purposes. Its primary aim is, of course, to make the technically oriented student aware of fundamental humanistic values. At the same time it must acquaint the verbally unsophisticated with the means by which a literary work achieves its expression. The course must not be too narrow in subject matter, yet it must also avoid the superficiality of the broad survey and educate the student in some depth. A course in Hawthorne and Melville, it seems to me, can be made to fulfill all these purposes admirably. Almost without exception, the students find the reading interesting. The moral and intellectual issues raised are stimulating to them, and in the process of interpreting the tales and romances, they learn much as well about more purely artistic matters. They soon perceive the consistency both of the writer's point of view and of his characteristic mode of expression.

The basic approach, however, must always be through meaning. Somewhat distrustful of the "artistic," engineering students tend to read for a philosophic rather than an aesthetic purpose, and the instructor should exploit this interest. The method I use in teaching Hawthorne is to assign the class a group of stories related in subject and theme. These are discussed on succeeding days with one class hour devoted to each. By the time they read and discuss the last story in the group, they have a fairly large backlog of information to bring to bear on the tale. Each group of stories, if properly related and arranged, contributes to the understanding of the next; the study of Hawthorne's tales illuminates the reading of the romances; and half a semester of Hawthorne prepares the student, hopefully, for the study of Melville. To illustrate the fundamental method, let us consider a typical group of three stories, "The Great Carbuncle," "The Birthmark," and "The Artist of the Beautiful," all of which have much to say about the pursuit of the ideal, and the costs and rewards to the individual who embarks on such a pursuit.

"The Great Carbuncle" provides the most fruitful beginning because the story is rather simple and the means of expression fairly obvious. The student immediately perceives that the Carbuncle itself represents the ideal goal which each man sets for himself, and that the worthiness of the pursuit depends upon what each personally seeks. Selfishness and pride are apparent in the "vain and foolish...motives that had brought most of the adventurers" together,

and the justice of their individual fates is unmistakable. The pursuit itself is presented physically in the search that each engages in for the Great Carbuncle; the rugged peaks, far above the timber line, suggest the isolation from the world of men that the search entails; and the solitary state of most of the adventurers clearly reveals the perilously isolated condition that the seeker after the ideal must incur. Both the meaning of the action and the symbolic means that Hawthorne typically uses are apparent to the student.

In one sense, however, the story is too easy. The physical and emotional dependence that Matthew and Hannah feel for each other—a communion in sharp contrast to the isolation of the others—stands out so clearly in the story as to suggest that Hawthorne is affirming a social ideal of "togetherness" among men. If their selfless devotion to each other makes them worthy to find the Great Carbuncle, it also leads them to turn their backs on their goal and seek no more light than they may share with their fellowmen. Many of the students seize upon the social values implied in the characters of Matthew and Hannah and accept them as a higher good than the pursuit that necessarily leads the seeker away from his fellows. The instructor may let the matter rest here momentarily, for the ideal of communion, of belonging to the "magnetic chain of humanity," is clearly one of the values that Hawthorne consistently affirms, and isolation from one's fellows is in his tales the source of much evil. Subsequent reading, moreover, will correct any idea that the solution to the problem of life is quite so simple as this story implies.

"The Birthmark" serves as a useful corrective. Once again the student finds a seeker, Aylmer, the scientist, one whose pursuit of the ideal is as tainted by egotism and pride as any of those in "The Great Carbuncle." But Aylmer cannot be dismissed as easily as Ichabod Pigsnort or Lord de Vere. His quest is fundamentally more noble, and he redeems himself "from materialism by his strong and eager aspiration towards the infinite." Aylmer aims high, and although his notebook reveals that he has never succeeded quite in achieving his goals, his failures are far beyond the successes of lesser men. The implication is clear that without striving—and the failure—there would be no progress at all in the physical or moral spheres. The experience of Aylmer, therefore, calls into question the validity of the solution presented through Matthew and Hannah, for utter rejection of the pursuit would merely guarantee the reign of the average young men.

"The Birthmark," moreover, complicates the problem, in that it presents the contrast between isolation and communion not in separate groups, but within the protagonist himself. For Aylmer shares his life with another. Married to Georgiana, he could, presumably, have settled down with her and sought the contentment that Matthew and Hannah achieve in the anonymity of normal life. For Aylmer, however, such a life is not possible. Not content with the almost perfect beauty of his wife, Aylmer attempts to remove her birthmark, the small crimson stain that symbolizes the common imperfection of humanity. Aylmer thus aspires to the perfectability of a human being, and his pursuit entails an isolation no less real than that of the seekers in the previous story. Shut away in his laboratory, cut off from intercourse with the normal world of men, Aylmer approaches the point of success, but he pays a terrible price for his achievement. The removal of his wife's human imperfection can be attained only at the cost of her mortal life. Aylmer thus turns his back on the human happiness that marriage to Georgiana might have given him, but although he fails—as inevitably he must—in seeking an ideal of human perfection, all must agree that the goal is a noble one, in many ways more worthy of man than the alternative, the retreat into normality that Matthew and Hannah make.

With this much behind them, the students next turn to "The Artist of the Beautiful" seeking further clarification of the problem. Owen Warland's pursuit of ideal beauty is immediately apparent to them, as is the contrast between his goal and the practical ones of Robert Danforth and Peter Hovenden. Owen's shop, shut off from the street, reflects his isolation from society, just as the blacksmith's open door reveals his intimate contact with the world of men. Annie's misunderstanding of Owen and her marriage to Danforth further emphasize the isolation of him who seeks another prize "than the dusty one along the highway." Owen's case, however, is somewhat

different from Aylmer's in that he seeks not to perfect the physical, but to express by physical means the perfection he perceives in his imagination. His is the way of the artist, not of the scientist, and his success marks out a fundamental difference between the two. Aylmer fails because the material world can never be perfectly idealized; Owen succeeds, despite the destruction of his work of art, because the ideal conception has an existence independent of the physical symbol by which it is expressed.

Owen's success, however, is bought at a high price. Misunderstood by men, closed off forever from material reward and the world's acclaim, isolated from the companionship of men and women, Owen receives as his sole reward the ideal perception that he can never fully share with another. The ideal becomes his reality, but in his achievement he has cut himself off from the kind of social intercourse that Matthew and Hannah sought as their highest good. The question that naturally presents itself here is simply: "Is it worth it?" A world of Matthews and Hannahs, most students perceive, would be a stagnant one, for life like theirs provides little scope for the human spirit. To pursue the course of Aylmer and Owen Warland, however, incurs a state of isolation and rejection by the world that only a few can survive. Most men, of course, are torn between the two, and the students see that much of life is a compromise between the demands of the individual human spirit seeking its ideal in isolation and those of society that always try to draw him back to communion with men. Both are legitimate demands of life, and the thinking man must be aware both of what his pursuit can achieve, and the price he must pay for it.

To teach Hawthorne in this way is, admittedly, to stress thematic meaning more than artistic expression. For students in a technical college, however, the approach is sound in that it helps fulfill the primary, humanistic purpose of the course. Over a period of weeks, moreover, they come to know Hawthorne extremely well. They recognize isolation symbols as they appear again in, for example, Rappaccini's garden, the Boston scaffold, or the House of the Seven Gables; the dangers of human isolation (as well as the rewards) as they recur in Ethan Brand, Roger Chillingworth, or Hepzibah Pyncheon; the need for communion with men in such isolated souls as Hester Prynne, Arthur Dimmesdale, or Clifford Pyncheon. As the course develops, therefore, the various facets of the problem are revealed to the students, who have an increasingly large fund of information to bring to bear in the interpretation of subsequent tales and romances. Such concentration on Hawthorne is well worth the effort. Through it, the instructor can achieve the education in depth so necessary for engineering students, and do it with material that never fails to interest and stimulate them.

—The University of Michigan.

MYTH AND RITUAL IN *THE MARBLE FAUN*

By JOSEPH SCHWARTZ

Approaching The Marble Faun in terms of myth and ritual is an interesting way of introducing the novel to graduate students in a seminar situation. It encourages them to look at it freshly and it forces them to read it perceptively. The problem of freshness is, however, only a minor one, since few graduate students even are familiar with the novel. It is seldom recommended by secondary school teachers and is almost never taught to undergraduates in courses in American literature. This is unfortunate from the standpoint of the book's popularity. It is, after all, almost as good as The Scarlet Letter. Although lacking the concentrated form of the latter, it is more speculative, more ambitious, and more majestic. On the other hand, that The Marble Faun has been ignored can be fortunate from the instructor's point of view, since the students will not have made superficial judgments about its value. (I always shudder and take a deep breath when we come to The House of the Seven Gables.) The Marble Faun can be an especially rich reading experience for the twentieth-century student because of the way in which it dramatizes one of man's most profound universal problems—the cause and cure of evil. Epic in scope, it lends itself readily to the mythic approach.

The first step in taking this approach is to acquaint the student with some notion of the meaning and use of myth—a pro-

tean word—in making a critical analysis. I am personally inclined to take myth seriously as a critical tool, and I encourage my students to do likewise. Therefore, some current definitions of myth (and there are many today) will not be particularly helpful, unless one is able to spend a considerable amount of time discussing the practices of contemporary mythic criticism. Various handbooks might serve as a starting point, except that too many students will then go no further. Discovering, for instance, that myth is an anonymous tale no longer believed or that primitive peoples invented myths to explain natural phenomena can be misleading to the reader of Hawthorne, not enlightening. The rare student who happens to have been a psychology major or minor may mention Jung's idea of the collective unconscious, and this can be truly helpful if he is able to explain what that theory means. Whatever approach one takes, it is necessary to disabuse the student of the notion that the only meanings of myth are fallacy or fairy tale.

For my purposes, William Van O'Connor's Sense and Sensibility in Modern Poetry and chapter one of Elizabeth Drew's T. S. Eliot: The Design of His Poetry have been excellent. In "The Employment of Myths" O'Connor discusses myth profoundly and sensibly. One can argue with an implication of the chapter that a literary myth can somehow be separated from a cultural myth, and students so inclined will do so. Ultimately, however, O'Connor's emphasis on myth as the expression of a pattern of belief, a center for the writer's vision, enabling him to go deeply into the human mind and to reach those symbols which penetrate the mystery of man's existence. There is another virtue besides that of definition in this chapter: O'Connor himself provides an example of the use of myth in his analysis of The Waste Land. One can be sure that today's student is more familiar with The Waste Land than he is with The Marble Faun. Thus, the example is immediately meaningful. In "The Mythical Vision" Miss Drew uses Eliot's now famous criticism of Joyce's Ulysses as her starting point and admirably develops the notion that myth gives order and form, imaginative shape and significance, to the totality of the writer's experience. (If the class is up to it, one can also assign that portion of Jacques Maritain's Creative Intuition in Art and Poetry, which deals from the philosophical point of view with the difference between metaphysical and poetic myths.)

If one takes myth in this particular sense, it becomes clear that Hawthorne is a mythopoet and that mythopoesis is the organizing technique of The Marble Faun. The mythic base of the story is nothing less than the Eden cycle, man's disobedience, fall, and redemption. The ancient myths, one of Hawthorne's characters in A Wonder-Book remarks, are "the immemorial birthright of mankind.... They are the common property of the world, and of all time. The ancient poets remodelled them at pleasure, and held them plastic in their hands; and why should they not be plastic in my hands as well?" But instead of using the ancient legends of classical mythology in The Marble Faun, Hawthorne molded at pleasure the basic Christian myth enabling him to go deeply into man's heart and to reveal the "higher upsoarings and baser degradations of the soul." The Marble Faun, much like the rest of his fiction, was the result of his personal conviction that the world needed "a more earnest purpose, a deeper moral, and a closer and homelier truth" than the writer of literal meaning alone could give. The profound structure of imaginative truth is disclosed in the novel by the "surface beneath surface" technique. Because Hawthorne was not yet completely the victim of the phenomenon of specialized meanings, he was able to accept wholeheartedly the concept of the great wound in man and the organizing value of original sin. It is not technique alone which gives value to the novel; rather, it is the author's acceptance of the myth which gives validity and significance to the technique.

The way I begin relating The Marble Faun to the Eden myth is by asking the students what Hawthorne means by his statement in the novel: "Every crime destroys more Edens than our own!" Since this comment occurs near the structural center of the novel, studying it drives the reader backwards as well as ahead. Hawthorne says this after Miriam has confessed her guilt to Hilda. Hilda's reaction has been to shrink from

> Miriam with the accusation that her guilty deed "has darkened the whole sky!"

The sinful deed involved not only Miriam, but Donatello as well. His sky has already been darkened by this time. So what Hawthorne promised at the very begin-

ning of the novel has finally come about—even Hilda is involved. The statue Hawthorne commented on in chapter one as a symbol of "the Human Soul with its choice of Innocence or Evil close at hand" has formed the framework of the whole Eden story, for the pretty figure of the child is assaulted by the snake. In interpreting the novel within this Eden framework, Donatello, especially, becomes the crucial character.

Donatello is not the perfect Adam in the drama of the fall, even though he has Adam's naturally sympathetic rapport with nature, a "fellowship with every living thing." He is not supernatural (neither was Adam); nor is he even preternatural. Hawthorne describes him as "on the verge of nature, and yet within it." But he has one very important correspondence with the Adam character; he has no knowledge of good and evil. He lives "as mankind did in its innocent childhood; before sin, sorrow, or morality itself had ever been thought of!" This is the point of importance, because it creates a condition for Donatello which can be altered by a fall. The garden associated with Donatello—the Villa Borghese—is described by Hawthorne as "like Eden in its loveliness; like Eden, too, in the fatal spell that removes it beyond the scope of man's actual possession." Donatello's affinity for this place is so great that Miriam wonders if he sprouted from the very earth. Having come thus far, the student should be able to fill out the parallels between Hawthorne's story and the Eden story. Obviously the fall comes next.

When Donatello murders Miriam's "dark shadow," he is obeying a command from her eyes and acting on a suggestion she made previously. The Adam and Eve relationship is clear. But since Donatello is as yet amoral, he cannot be said to have deliberately sinned. Original sin is not, so to speak, a deliberate sin; it is a stain with which man is born. And so, as in every fresh molding of the myth, Donatello is simultaneously like and unlike the Adam figure, but enough like him to suggest a state of innocence before committing a crime. Hawthorne emphasizes his own conscious Eden purpose by another reference to it in connection with this scene. Providence teaches man the lesson of sin perpetuated in each new Adam, and "Paradise... is lost again, and closed forever, with the fiery swords gleaming at its gates." Donatello and Miriam are driven from the garden in the terrible unity of guilt, joined together "like the coil of a serpent!" Donatello's bond with nature is broken. The birds who recognized him "as something akin to themselves" desert him, and only "a venomous reptile" responds to his effort to renew "his intercourse with the lower orders of nature." Donatello finally recognizes the monstrous character of his crime before the bleeding corpse of his victim and flees to Monte Beni. Miriam seeks Hilda's comfort. And we are back at our starting point—"Every crime destroys more Edens than our own!"—ready for the final act of the Eden drama—the redemption. "The human spirit does not perish of a single wound, nor exhaust itself in a single trial of life."

Ritual is inextricably bound up with myth, since ritualistic expressions arise when man seeks a way of expressing the sentiment generated by his belief in a myth. These sentiments have principally to do with the way of redemption—the central concern of religion. I think, therefore, that it is not an accident that Donatello is a Catholic. Because of its tradition, this ancient religion provided a ready framework of ritualistic practice which Hawthorne could put to excellent use. However, it is Donatello's, not Hawthorne's, complete acceptance of the Catholic myth that gives intense meaning to the rituals in which he participates. All the reader must recognize is that ritual is essential in the novel for the purposes of purgation and redemption. (Even Hilda's going to confession is a ritualistic action.)

Having returned to the Tower of Monte Beni, Donatello undergoes the needful ritualistic steps in the rite of cleansing and salvation. Under a crucifix he meditates, keeps vigils, and contemplates a skull. The Tower itself is an ever-widening symbol of the progress of the soul from its dark night to the final Heavenly embrace. The bottom of the Tower with its "forlorn... aspect, bare holes through massive walls, grated with iron" reminds one of the dark night (the "needful...dark valley") in its bleakness. The stairs of the Tower are a traditional symbol of the ritual of ascent. Kenyon's explicit description of the place forcibly brings to mind the work of St.

John of the Cross. "...[W]ith its difficult steps, and the dark prison-cells you speak of, your tower resembles the spiritual experience of many a sinful soul, which, nevertheless, may struggle upward into the pure air and light of Heaven at last!" Donatello must climb these stairs, leaving the darkness behind him, and make his peace with God. "It was needful for you to pass through that dark valley, but it is infinitely dangerous to linger there too long." In reaching the top of the Tower and recognizing that God does "all things right," Donatello is acting out the basic archetypal image of them all—death and rebirth. Now, reborn, he must leave the Tower and engage the world, being in it but not of it, finding through prayer and "good deeds to mankind" his harmonious affinity with creation. "...[W]hen first the idea was suggested of living for the welfare of his fellow creatures, the original beauty, which sorrow had partly effaced, came back elevated and spiritualized. In the black depths, the Faun had found a soul, and was struggling with it towards the light of Heaven."

Having traced this much, the graduate student should be expected to see other significant manifestations of ritual and myth in the novel, and should be prepared to discuss their implications with reference to the general outline of Donatello's story. What of Hilda's purgation and recovery because of her pride, not prominent in the novel, but clearly an important thread? Is her tower a symbolic counterpart of the one at Monte Beni? What of Miriam's statement to Brother Antonio that prayer and effort had freed her from the shame of her dark past? Why do we find Miriam in an unmistakably ritualistic pose at the end of the novel? How are we to interpret the benediction of Pope Julius over the guilty and repentant pair? Can the final "debate" between Kenyon and Hilda be explained more satisfactorily if interpreted in the light of Hawthorne's handling of the Eden cycle? Why, precisely and unsentimentally, does Hilda see sunlight on the mountain-top?

Because of the mythic basis for his powerful novel, Hawthorne has been able to penetrate deeply into the buried life, to present the most profound experience in symbolic form, and to give shape and significance to the artistic presentation of that form. The use of the myth contributes to what T. S. Eliot has called the "solid moral basis" of The Marble Faun.

—Marquette University.

"WAKEFIELD" AND HAWTHORNE'S ILLUSTRATED IDEAS: A STUDY IN FORM

By THOMAS F. WALSH, JR.

"Wakefield," one of Hawthorne's more popular short pieces, has been called both a sketch and a tale, and, if a tale, not very satisfactory, one critic writing that "a failure of development, a failure of creative energy, keeps it from being one of the great tales."[1] It is not my intention to distinguish between Hawthorne's tales and sketches merely for the sake of definition, although Hawthorne obviously made such distinction when, for instance, he wrote in the frame to "Old Esther Dudley," "The tale itself is a mere sketch, with no involution of plot, nor any great interest of events."[2] However, it is necessary to point out that the structure of "Wakefield" places it in a group of works generically different from Hawthorne's tales—i.e., those works which modern critics, without exception, call short stories—and specifically different from his other sketches. The name I have given to this group is "Illustrated Ideas," the appropriateness of which name will become apparent in the course of this paper. Others in the group are "Dr. Bullivant," "Old News," "Main Street," "The Old Apple Dealer," "The Christmas Banquet," "Edward Fane's Rosebud," "The New Adam and Eve," "David Swan," and "Fancy's Show-Box," all of which will be examined with special emphasis laid on those pieces over which, like "Wakefield", there has been critical confusion. It is hoped that this study will forestall those who accuse Hawthorne of doing badly what he had not intended to do in the first place.

The Illustrated Idea is composed of two distinct parts, the idea and its illustration or dramatization. In the first part the author advances some sort of problem,

either historical, literary, or philosophical, in the form of a question or a proposition. In the second part he solves or merely examines that problem by means of the dramatic illustration. In other words, the dramatic situation in works of this group is subservient to the idea which the author is contemplating. It may be objected that most of Hawthorne's tales can be discussed as illustrated ideas since it was often his practice to start out with an idea or moral and then search about for a dramatic situation in which to embody it. In partial reply to this objection I cite Edward Caryl's half-reporach to his too-literal-minded fiancée in "The Antique Ring:" "'You know that I can never separate the idea from the symbol in which it manifests itself'" (XII, 67). That is, in Hawthorne's tales story cannot be separated from meaning nor does it exist for that meaning, not even in those works in which the author seems to state an explicit moral.[3] Certainly, in no other works has the author explicitly stated his interest in an idea which he intends to explore by means of dramatic situation. To demonstrate the distinctive structure of the Illustrated Idea, then, the statement of the idea in each piece will be examined, followed by a discussion of the equally distinctive method of presentation.

"Dr. Bullivant," "Old News," and "Main Street" are, clearly, historical sketches in which it is the author's intention to study the New England past, attempting in the process, to capture the distinctive characteristics of its different periods and to note, above all, the characteristic differences between one period and another. The dramatic situations and methods are his way of getting at the past.

"Dr. Bullivant," a biographical sketch written about 1829, can be considered the prototype of the Illustrated Idea. In this work Hawthorne makes clear that the life of the unpuritan Dr. Bullivant is used to point up, by way of contrast, the peculiar character of the early Puritans and the changes it underwent: "His character, in the view which we propose to take of it, may give a species of distinctness and point to some remarks on the tone and composition of New England society, modified as it became by new ingredients from the eastern world, and by the attrition of sixty or seventy years over the rugged peculiarities of the original settlers" (XII, 78). Of the six paragraphs in the sketch three and a half are devoted to a discussion of the causes which contribute to the weakening character and influence of the later Puritans, thereby accentuating the fact that the author is not interested in Dr. Bullivant's life for its own sake.

Old newspapers are the author's method of getting at the past in "Old News," which fact he makes clear at both the beginning and the end of the sketch, but the most interesting of the three sections into which it is divided is the third, entitled "The Old Tory." In this section the author uses an old Tory's perusal of his newspaper to gain a unique view of the Revolutionary period. Again he makes his purpose clear; finding that the reading of the newspapers has already made him feel "like one of those immutable old Tories, who acknowledge no oppression in the Stamp Act," he writes: "It may be the most effective method of going through the present file of papers, to follow out this idea, and transform ourself, perchance, from a modern Tory into a sturdy King-man as once wore that pliable nickname" (III, 555). The author then enters the mind of an old Tory as the crochety gentleman reads the frighteningly seditious news of the colonies; for example: "In the next column, we have Scripture parodied in a squib against his sacred Majesty. What would our Puritan great-grandsires have said to that? They never laughed at God's word though they cut off a king's head" (III, 560). This singular point of view adds depth and richness to the reader's understanding of the past. It also gains sympathy and affection for the bewildered old man, the purpose of whose creation he is, nevertheless, not allowed to forget: "Peace to the good old Tory! One of our objects has been to exemplify, without softening a single prejudice proper to the character which we assumed, that the Americans who clung to the losing side in the Revolution were men greatly to be pitied and often worthy of sympathy" (III, 561).

In "Main Street" it is by means of a theatrically minded gentleman and his pictorial exhibition that the author gets at the New England past and communicates a profound sense of the passage of time. He tells his audience: "In my daily walks along the principal street of my native

town, it has often occurred to me, that, if its growth from infancy upward, and the vicissitude of characteristic scenes that have passed along this thoroughfare during the more than two centuries of its existence, could be presented to the eye in a shifting panorama, it would be an exceedingly effective method of illustrating the march of time. Acting on this idea, I have contrived a certain pictorial exhibition, somewhat in the nature of a puppet-show, by means of which I propose to call up the multiform and many-colored Past before the spectator... (III, 439).

"The Old Apple Dealer," "The Christmas Banquet," and "Edward Fane's Rosebud" are all concerned with the literary problem of communication. Of the three "The Old Apple Dealer" is invariably considered a sketch, and is concerned with the problem of dealing with a character so negative that it defies description. The old apple dealer is an instance of that problem: "The lover of the moral picturesque may sometimes find what he seeks in a character which is nevertheless of too negative a description to be seized upon and represented to the imaginative vision by word of painting. As an instance, I remember an old man who carries on a little trade of gingerbread and apples at the depot of one of our railroads" (II, 489). It must be admitted that in this particular work there is some question whether the problem or an "instance" of the problem is more important. Since the presentation of the old man is not disconnected and spotty as are the descriptions in other Illustrated Ideas, the narrator's statement of the problem may justifiably be considered merely as a way of approaching the old man. On the other hand, the narrator does not forget the problem at the end of the sketch: "To confess the truth, it is not the easiest matter in the world to define and individualize a character like this which we are now handling" (II, 501). The narrator then searches about for other methods of presentation, contrasting him first with a young boy who also sells apples and then with the bustle of the railroad station itself, after which he concludes: "And now farewell, old friend! Little do you suspect that a student of human nature has made your character the theme of more than one solitary and thoughtful hour" (II, 502).

The problem in "The Christmas Banquet" is similar to that in "The Old Apple Dealer": to realize and individualize an essentially negative character, although the attitude of critics towards the piece and the author's method of presenting the problem are quite different. Like "Wakefield" "The Christmas Banquet" has been mistakenly called a tale and unfavorably criticized.[4] However, an examination of the frame to the work will reveal its experimental nature, for there Roderick Elliston, the hero of "Egotism, or the Bosom Serpent," discusses with Rosina and Herkimer the problem of describing the undescribable, a human being without humanity: "'I have here imagined such a man to be—what, probably, he never is—conscious of the deficiency in his spiritual organization'" (II, 323). During the discussion Herkimer bids Elliston, "'Let us have an idea of him,'" and Rosina says, "'I believe...I have a glimmering idea of what you mean.'" Thus, before the reader approaches the story of Gervayse Hastings, he is warned that it is an experiment, an attempt to realize an idea. In the experiment Hastings is described indirectly by contrast with a long parade of people who take prizes for their misery, the point being that he is more miserable than they because he lacks the touch of humanity. The end result is that the reader becomes a bit bored with the endless catalogue display of misery and Hastings remains a static, unrealized character. And this, for the most part, is the conclusion Rosina makes at the end of Elliston's narrative: "'Frankly, your success is by no means complete.... It is true, I have an idea of the character you endeavor to describe; but it is rather by dint of my own thought than your expression'" (II, 346). The problem remains unsolved; as Elliston had said at the beginning, "'But this man, this class of men, is a hopeless puzzle'" (II, 322). Thus, because of its built-in criticism "The Christmas Banquet" can be called an Illustrated Idea, a work that can be better understood if it is approached as a puzzle to contemplate rather than a tale to enjoy.

"Edward Fane's Rosebud," like the preceding two pieces, is concerned with the problem of expression, and, like them, has been criticized as a poorly executed tale.[5] But the opening of the piece clearly labels it an Illustrated Idea. It reads: "There is hardly a more difficult exercise of fancy than, while gazing at a figure of mel-

ancholy age, to recreate its youth, and, without entirely obliterating the identity of form and features, to restore those graces which time has passed away.... Wrinkles and furrows...may thus be deciphered, and found to contain deep lessons of thought and feeling. Such profit might be derived by a skilful observer from my much-respected friend, the Widow Toothaker ..."(I, 517-518). Moving back and then forward in time, the author touches upon the central facts of the old woman's life. He has to his own satisfaction imaginatively re-created her youth, but does not dispel his fears that she has lost her human qualities by her frequent contact with death until he touches upon the fact that she rushes to the bedside of Edward Fane who had jilted her many years before: "Our question is answered. There is a germ of bliss within her" (I, 525-526). The author answers his own question; he has been more successful in solving the problem of expression than he had been in "The Christmas Banquet," the Nurse Toothaker, like Dr. Bullivant, the old Tory, and Gervayse Hastings, has been illustratively useful.

"The New Adam and Eve" is one of Hawthorne's satires, but is clearly an Illustrated Idea, for in the opening paragraph the narrator makes clear his proposition and the fact that he will illustrate it in the course of the sketch: "We who are born into the world's artificial system can never adequately know how little in our present state and circumstances is natural, and how much is merely the interpolation of the perverted mind and heart of man.... It is only through the medium of the imagination that we can lessen those iron fetters, which we call truth and reality, and make ourselves even partially sensible what prisoners we are. For instance, let us conceive good Father Miller's interpretation of the prophecies to have proved true...." (II, 279). He then conceives a new Adam and Eve, whom he places in the deserted old world whose institutions they approach with a pure mind and heart, preferring in each case nature to art. The work is not very popular among Hawthorne's commentators. It has been called superficial and flimsy and without a clearly defined point of view.[6] But such criticism seems to imply that Hawthorne was writing a conventional tale. That he was not is clear from the opening and from the thirteen or so paragraphs of pure speculation scattered throughout. The weakness of the sketch arises from the tediousness of the pass-in-review technique: the author has his new Adam and Eve comment on ten different aspects of this world's culture, and there is simply not enough intrinsic interest generated in the couple or in their conversation for the overly long time the reader has to put up with them. Nevertheless, the reader will not be so disillusioned with the work if he approaches it as a sketch rather than a tale.

"David Swan," "Fancy's Show-Box," and "Wakefield" are concerned with philosophical problems. The first two works have been called both tales and sketches, and both have been adversely criticized, yet there are no two better examples of the Illustrated Idea as their opening paragraphs prove: "We can be but partially acquainted even with the events which actually influence our course through life, and our final destiny. There are innumerable other events —if such they may be called—which come close upon us, yet pass away without actual results, or even betraying their near approach, by the reflection of any light or shadow across our minds. Could we know all the vicissitudes of our fortunes, life would be too full of hope and fear, exultation or disappointment, to afford us a single hour of true serenity. This idea may be illustrated by a page from the secret history of David Swan." (I, 211). "What is guilt? A stain upon the soul. And it is a point of vast interest whether the soul may contract such stains, in all their depth and flagrancy, from deeds which may have been plotted and resolved upon, but which, physically, have never had existence.... Let us illustrate the subject by an imaginary example. A venerable gentleman, one Mr. Smith...." (I, 250). Both sketches close with more speculation. Certainly it is a grave mistake for anyone to approach the lives of David Swan and Mr. Smith as if they were meant to be interesting in themselves. Leland Schubert refers to the beginnings and endings of these works as frames (he uses the term loosely), and asks the question, "...does the frame exist for the picture or the picture for the frame?"[7] The answer, of course, is that the picture exists for the frame.

"Wakefield" differs from the two sketches above because the incident on which it is based existed before Hawthorne's speculation on that incident, and because it has more

intrinsic interest than the story of David Swan or Mr. Smith. However, one must realize that Hawthorne is only interested in the speculative aspects of Wakefield's story: "...it is the puzzle of the motivation which aroused Hawthorne's curiosity; and in consequence it is the interpretation of Wakefield's character and the derivative moral reflections which interest us."[8] This fact is clear from the first paragraph in which the author records all the pertinent data involved in the Wakefield case. If this were a conventional tale, then the author has, in one paragraph, quickly eliminated any possibility of building suspense. Rather, he gets all the facts down so that he can ask the question, "What sort of a man was Wakefield?" The second paragraph makes clear the author's purpose of arriving at some sort of moral after speculating on Wakefield's life: "Whenever any subject so forcibly affects the mind, time is well spent in thinking of it. If the reader choose, let him do his own meditation; or if he prefer to ramble with me through the twenty years of Wakefield's vagary, I bid him welcome; trusting that there will be a pervading spirit and moral, even should we fail to find them, done up neatly, and condensed into the final sentence. Thought has always its efficacy, and every striking incident its moral." (I, 154). At the end of "Wakefield" the author does not focus on Wakefield's reunion with his wife, but on the conclusions reached in the course of his speculation about the motives behind Wakefield's actions: "Amid the seeming confusion of our mysterious world, individuals are so nicely adjusted to a system, and systems to one another and to a whole, that, by stepping aside for a moment, a man exposes himself to a fearful risk of losing his place forever. Like Wakefield, he may become, as it were, the Outcast of the Universe" (I, 164).

Since the dramatic scenes in the Illustrated Ideas are used by way of illustration, the author makes no effort to sustain a smooth narrative flow. Oftentimes the narration is so sporadic that separate scenes must be held together by the narrator's speculations. Transitions from scene to speculation and back to scene are frequent and obvious. Such passages abound with the editorial "we," the author establishing by means of the pronoun a rapport between himself and the reader, as if he were inviting the reader to join him in his conjectures. In fact, he invites him directly in "Wakefield": "If the reader choose, let him do his own meditation; or if he prefer to ramble with me through the twenty years of Wakefield's vagary, I bid him welcome." The following are samples of these transitional passages, taken only from those Illustrated Ideas which have been mistakenly called tales:

THE CHRISTMAS BANQUET

"We cannot linger to narrate, in such detail, more circumstances of these singular festivals...." (II, 338)

"It concerns our present purpose to say that, at each successive festival, Gervayse Hastings showed his face...." (II, 338-339)

EDWARD FANE'S ROSEBUD

"But, no! We have no right to ascribe such a wish to our friend Rose." (I, 522)

"We have beheld her as the maid, the wife, the widow; now we see her in a separate and insulated character...." (I, 524)

THE NEW ADAM AND EVE

"We will watch them as they enter some of the shops...." (II, 283)

"We must not attempt to follow every footstep of those investigators whom their Creator has commissioned to pass unconscious judgment upon the works and ways of the vanished race." (II, 296)

"But we are looking forward too far. It seems to be the vice of those who have a long past behind them. We will return to the new Adam and Eve...." (II, 301)

DAVID SWAN

"We have nothing to do with David until we find him, at the age of twenty, on the high road from his native place to the city of Boston...." (I, 211)

"But we are to relate events which he did not dream of." (I, 212)

FANCY'S SHOW-BOX

"We can sketch merely the outlines of two or three out of the many pictures which, at the pulling of a string successively peopled the box with the semblances of living scenes." (I, 252)

"Why should we follow Fancy through the

whole series of those awful pictures?" (I, 255)

"Yet, with the slight fancy work which we have framed, some sad and awful truths are interwoven." (I, 257)

WAKEFIELD

"But our business is with the husband." (I, 256)

"So much for the commencement of this long whimwham." (I, 159)

"We must leave him, for ten years or so, to haunt around his house...." (I, 160)

"Now for a scene!" (I, 160)

Hawthorne makes obvious transitions in his tales, but they are not as numerous nor do they reveal such patent manipulation as those found in the Illustrated Ideas.

Of the ten Illustrated Ideas, six of them ("Dr. Bullivant," "Old News," "Main Street," "The New Adam and Eve," "Edward Fane's Rosebud," and "Wakefield") are narrated in the present tense, a tense not generally used in conventional short stories and not used by Hawthorne in his tales. The present tense in these works emphasizes their conjectural quality. The author, by his technique of addressing his reader with a "let us suppose" or "let us imagine," invites him to join in the speculations in which he is presently occupied. The tense reenforces the fact that the dramatized sections of the piece are simply a part of those speculations. In that way the illustrations never become important in themselves, but are clearly kept subservient to the purpose of the piece. For instance, we read the author's invitation to the reader in "The New Adam and Eve": "Let us attempt in a mood half sportive and half thoughtful, to track these imaginary heirs of our mortality through their first day's experience. No longer ago than yesterday the flame of human life was extinguished; there has been a breathless night; and now another morn approaches expecting to find the earth no less desolate than at eventide" (II, 280). It is clear from this passage that the present tense of the ensuing narrative is inextricably connected with the author's attempt, in the present, to imagine that same narrative; the narrative remains in the minds of the author and reader as a part of their speculations. In "Wakefield" the effect is the same. The author writes: "Let us <u>now</u> imagine Wakefield bidding adieu to his wife. It <u>is</u> dusk of an October evening. His equipment is a drab greatcoat..." (I, 155) The italics are mine and emphasize the fact that the "now" of the author's and reader's imagining and the present of the narrative are one. Thus the reader is not allowed to forget that the imagining of scenes from Wakefield's life is meant as an aid in speculating on why a man should act as Wakefield has acted and the consequences of such an action.

It is clear from an examination of Hawthorne's statement of his purpose and from his handling of the dramatic situations in the above pieces that they are structurally distinct from his tales. Several of these works suffer from a rather mechanical handling of the pass-in-review technique, but, whatever the criticism, it should be made with reference to their essay form. The reader may wish that Hawthorne had created a good tale from the material from which "Wakefield" was created, but he cannot criticize him for not doing well what he never intended to do in the first place.

—Georgetown University.

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1 Hyatt H. Waggoner, <u>Hawthorne</u>, Cambridge, Mass., 1955, p. 63; George E. Woodberry, <u>Nathaniel Hawthorne</u>, Boston, 1902, p. 139; and Moncure D. Conway, <u>Hawthorne</u>, N.Y., 1890, p. 70—also call the work a tale, while Mark Van Doren (<u>Nathaniel Hawthorne</u>, N.Y., 1949, p. 94) correctly calls it a sketch.

2 <u>The Complete Works of Nathaniel Hawthorne</u>, with introd. notes by George Parsons Lathrop (Standard Library Edition), Boson, 1883, I, 329. Subsequent reference to Hawthorne's works will be made in this text.

3 I have found that those critics of Hawthorne's works who wholly rely on any explicit statement of meaning fail to understand that work in which it appears, for such statements, at best, are only partially illuminating. In fact, they are at times purposely deceiving. On this last point Miss Mary E. Dichmann's discussion of the ending of "The Prophetic Pictures" is interesting. (See "Hawthorne's 'Prophetic Pictures,'" <u>A L</u>, XXIII, 188-202, May, 1951.) For an explanation of such deception see Alfred H. Marks, "German Romantic Irony in Hawthorne's tales," <u>Symposium</u>,

VII, 274-305 (Nov., 1953).
4 Woodberry finds that "it fails to interpret itself clearly" (p. 143), and Stewart (Nathaniel Hawthorne: A Biography, New Haven, 1948, p. 71) calls it artificial and thin. Only Waggoner has realized the problem in form, noting the difference between it and such a tale as "My Kinsman, Major Molineux" (p. 249).
5 See F. O. Matthiessen (American Renaissance, N.Y., 1928, p. 231n), who calls it anemic while Van Doren finds that Hawthorne failed to make as much as he desired from a notebook entry (pp. 90-91).
6 See Van Doren, p. 128; Newton Arvin, Hawthorne, Boston, 1929, p. 131.
7 See Leland Schubert, Hawthorne, the Artist: Fine-Art Devices in Fiction, Chapel Hill, 1944, p. 25.
8 Austin Warren, Nathaniel Hawthorne, N.Y., 1934, p. 365.

NOTES ON HAWTHORNE'S MANUSCRIPTS

By KENNETH WALTER CAMERON

Despite the active critical interest in Hawthorne in recent years, the importance of his extant manuscripts is only beginning to be evidenced. Though scholarship will enjoy an important new dimension with the forthcoming Letters (being edited by Professors Norman Holmes Pearson and Randall Stewart), much remains to be done with other surviving papers——verses, notebooks, journals, rough drafts, family documents, official papers, and proof sheets——many of which are not in the great collections but lie hidden in bank vaults or wherever private collectors keep their treasures——many still unknown and others traceable only through auction catalogues and Book Prices Current. Because the bibliography of Hawthorne badly needs to be put in order, THE EMERSON SOCIETY QUARTERLY during 1962 will publish lists of the holdings of the following institutions the better to assist graduate students and specialists in their work:

THE PIERPONT MORGAN LIBRARY
THE HENRY E. HUNTINGTON LIBRARY
THE NEW YORK PUBLIC LIBRARY
THE LIBRARY OF THE ESSEX INSTITUTE
THE HOUGHTON LIBRARY OF HARVARD
THE BOSTON PUBLIC LIBRARY
THE MASSACHUSETTS HISTORICAL SOCIETY

A subsequent article will include, if possible, the holdings of some of the outstanding private collections.

Below I edit a letter from Julian Hawthorne to George William Childs concerning the manuscripts of his father's novels.* The forthcoming inventory of manuscripts will, of course, correct him and give new locations. Hawthorne's original MS. of The Blithedale Romance, referred to in the letter, is now in the Morgan Library in New York.

* Published with the permission of the Historical Society of Pennsylvania.

Sag Harbor N. Y.
May 13th 1891

Dear Mr. Childs

I wrote you a letter some weeks ago relative to the MS. of the Scarlet Letter. Did you receive it?

The gentleman with whom I had opened negotiations wrote me yesterday to know whether any further action were contemplated.

You may recollect that I told you, in my former letter, that the MS. of the Scarlet Letter had been destroyed: that the House of the Seven Gables was in the Harvard Library, and the Marble Faun, in England. The only remaining MS. is that of the Blithedale Romance, which is owned by my correspondent; and he wishes to know what you will give for it—assuming that you want it at all.

Sincerely yours

Julian Hawthorne

G. W. Childs Esq.

36 Sea Haven N. Y.

May 13th 1891

Dear Mr. Childs

I wrote you a letter some weeks ago relative to the Mss. of the Scarlet Letter. Did you receive it?

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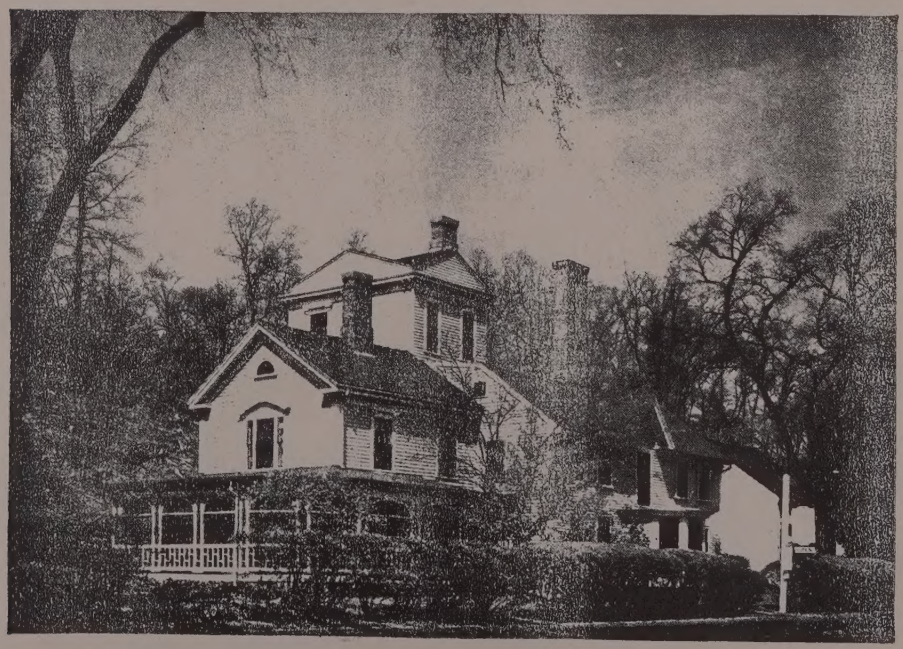
You may remember that I told you, in my former letter, that the Mss. of the Scarlet Letter was then destroyed: that the House of the Seven Gables was in the Harvard Library, and the Marble Faun, in England. The only remaining Mss. is that of the Blithedale Romance, which is owned by my correspondent; and he wishes to know what you will give for it — assuming that you want it at all.

Sincerely yours

Nathaniel Hawthorne

G. W. Childs Esq.

THE OLD MANSE — Parsonage of Rev. William Emerson, it was the first home of Nathaniel Hawthorne and his bride Sophia Peabody. "Mosses from an Old Manse" describes their life here



THE WAYSIDE — Rebuilt many times, it was the home of the Alcotts, Hawthorne, and Margaret Sidney